Kine WEEKLY

British Output Up

—Says B. of T.

See Page 3

MAKING THE BIG ONES BIGGER!

Leo isn't content with having just the biggest star values and production power in the business. . . . He's out to make it still easier to break records with them!
Starting with "THE BEGINNING OR THE END" and "THE YEARLING" (today's great trade show!) he's launching his all-time tops in magazine advertising . . . reaching 24 million future ticket buyers! Watch!

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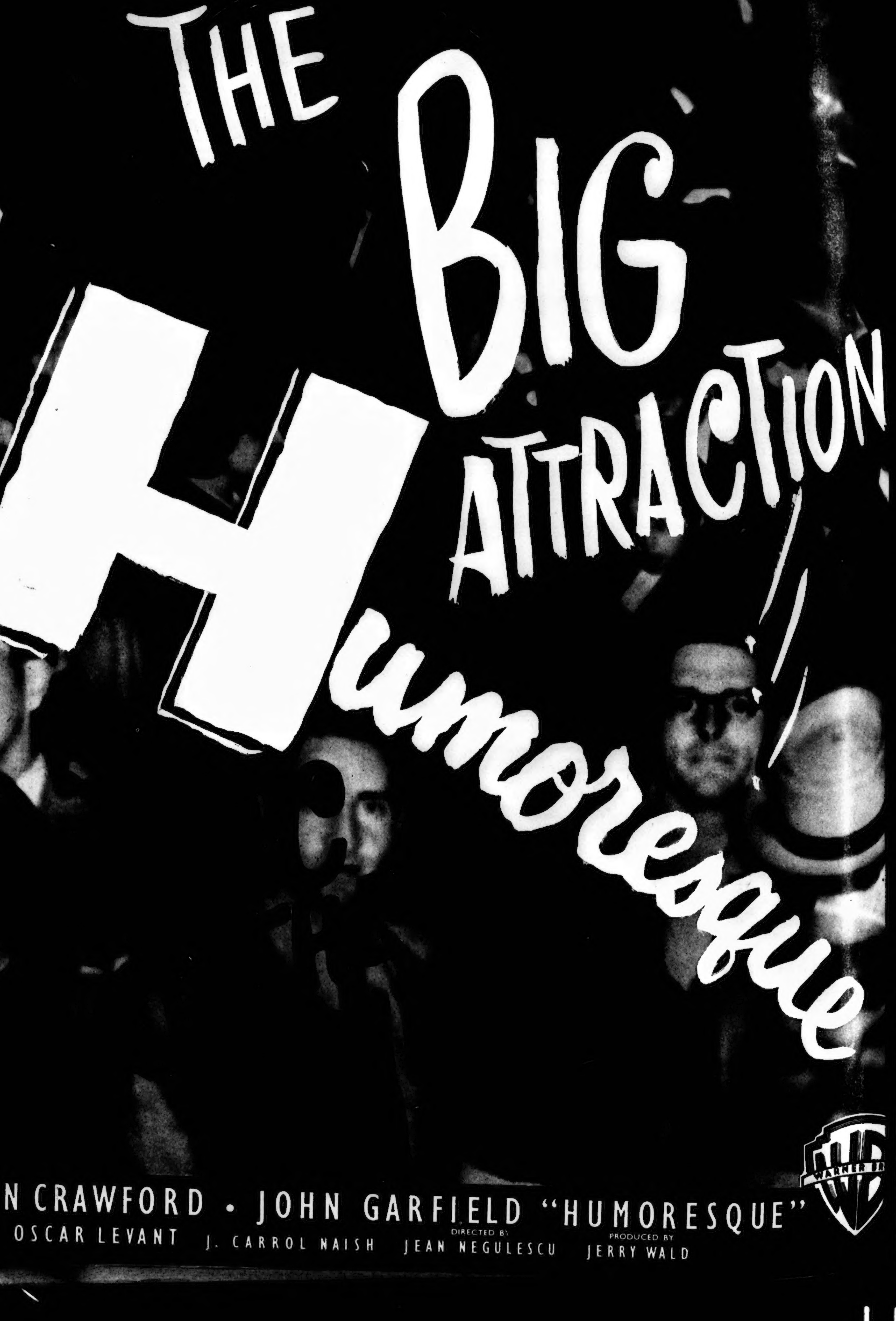
THE
BIG
ATTRACTION
Humoresque
WARNER BROS
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OSCAR LEVANT
J. CARROL NAISH
DIRECTED BY
JEAN NEGULESCU
PRODUCED BY
JERRY WALD

Your safest bet is
"THE
HOMESTRETC
The Greatest Raci
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Reisman
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Your safest bet is on
"THE HOMESTRETCH"
The Greatest Racing Drama Of All Time
20TH CENTURY-FOX

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,090. Thursday, May 22, 1947. Vol. 363.

SOUTH AFRICANS AT LORD'S
See BRITISH MOVIETONE NEWS

Reisman Offers Proof of 16-mm. Worth

PHIL REISMAN, foreign manager of RKO-Radio, said in London this week that the company is now completing plans for 16-mm. distribution in this country. He is visiting this country for a few days prior to a tour of the European market.

Reisman said that there were eight to nine hundred commercial units in this country to be serviced. He argued that 16-mm. has a great future in the commercial field, and gave these facts to support his claim:

There are five to six thousand 16-mm. halls in China, two to three thousand in India. The sub-standard houses can be put up in areas where it would be too costly to erect 35-mm. halls: the cost of a small 16-mm. kinema is £300. He said that the war left the Phillipines with about six 35-mm. kinemas, but now, because of 16-mm. commercial units, the U.S. companies are operating that area at a higher rate of profit than pre-war.

Bob Wolff reports that business in the U.S. has dropped from war-time peak by about eight to twelve per cent. He spent some time in New York viewing the new line-up of RKO-Radio product. Disney has completed a film which includes the story of "Jack and the Beanstalk" and has lined up his scenario for "Alice in Wonderland."

Wolff says that "The Best Years of Our Lives" will possibly run in London for six months, as it is playing to such large audiences.

Introducing a New British Colour Process

Tricolour, Ready to Produce in Bulk, is Held Up

PRODUCERS WANT BETTER COLOUR FACILITIES

Special to the KINE.

THE hunt for a British colour process goes on. And colour remains a serious production bottleneck, for the Technicolor facilities for British studios, although due to be expanded, are very inadequate. To-day I can reveal that much attention has now been turned to British Tricolour, a new process, which has now passed the research stages and is ready to be launched commercially. Invented by Jack Coote, it is now held up pending official building approval from Government departments.

The British Film Producers' Association is anxious to have further colour facilities in the studios as soon as possible. General Secretary E. W. Wingrove told the KINE. this week that the producers' technical advisers consider British Tricolour the most promising colour process they have investigated in their search to find some means of supplementing the limited Technicolor facilities.

Meanwhile, the B.F.P.A. is giving its support to any new colour process. It is offering no financial help, giving no contractual guarantee: but it is prepared to use its influence to help any process become commercially established.

British Tricolour has among its directors Frederick Alexander Szarvasy, London financier who is associated with the Anglo-Federal Banking Corporation. Dunlop Rubber, Guardian Assurance, and Martins Bank. Szarvasy was the man who acquired the General Theatre Corporation circuit and then sold out to Gaumont-British.

Jack Coote, for many years a colour specialist, has been experimenting with his fellow-technicians for many years with his new process. This was described in detail in the KINE.'s April "Studio Section," by R. Howard Cricks. F.B.K.S., F.R.P.S.

The process, now past its experimental stages, cannot be put into commercial use until Coote can find accommodation other than in his West End research laboratory. A few months ago he found a suitable site near Maidenhead where he planned to put up a laboratory. Through the help of the B.F.P.A. and the Board of Trade, building permits were granted.

But the regional Town and Country Planning officials at Reading twice refused permission for such an industry to go up in the Maidenhead area, but the scheme has the approval of the local Maidenhead authority. The Board of Trade is expected to send the dispute to Panel A, the Government's inter-Ministry planning arbitration board. The Panel has the power to over-rule the Reading objection. But if work was started immediately it would be nearly a year before adequate facilities could be available for feature work.

◆

Gallup Polls for British Films?

FOLLOWING the arrival of Dr. George Gallup in London, plans are now being completed for the launching of a series of Gallup polls investigations into the film Industry.

Dr. Gallup is head of Audience Research, an organisation which applies Gallup methods to investigations into public tastes.

In the U.S.—as was reported at length in the KINE. of May 1—Audience Research now plays an important part in film production and Gallup or similar methods are used by all the major companies to determine such questions as story popularity, story suitability, and so on.

Public quizzes of this sort are used by the producers at every stage of production, from the scenario to the finished print and the advertising campaign.

An executive of Audience Research in London told the KINE.:

"The basis of Dr. Gallup's work here will be a regular penetration check of the type which is made in the U.S. We ask selected people whether they have heard of a particular film, what they want to know about it, when they would like to see it, and so on. This check is done for the benefit of the national advertising agencies handling the production, rather than for the producer."

A quiz of this sort was recently conducted by Audience Research in the case of "Duel in the Sun."

Henry Durant, one of Dr. Gallup's London representatives, added: "We are at the moment doing a special study for Walt Disney, and you may assume that studies of the British market will

Continued on page 18

Paramount Buys Liberty

Paramount has acquired all the outstanding stock in Liberty Films, according to Barney Balaban, head of Paramount.

Balaban adds that the acquisition of Liberty brings to Paramount three of the motion picture Industry's top producer-directors—Frank Capra, William Wyler (who directed "The Best Years of Our Lives"), and George Stevens, as well as one of Hollywood's chief executives—Sam Briskin.

1946-47: 107 British Films Registered

RENTERS' 4·5 PER CENT. EXCESS

ACCORDING to Board of Trade figures issued this week, the number of British pictures available annually for quota has risen during the last three years by 40 pictures. They were 107 British films registered for the year ending March 31, 1947, compared with 83 in the previous year, and 67 for the 1944-45 season.

During the last 12 months there has been a sharp rise in the number of pictures handled by the renters which count for treble quota. They handled 26 pictures, totalling 241,729 ft. of registered length, compared with only 17 pictures (153,214 ft.) for the previous period. There were 18 treble-quota pictures in 1944-45.

The number of foreign films registered by the Board remains stable. There were 367 this year, 364 last.

The output of short films from both Britain and overseas has changed little. Latest figures record that 195 British shorts were registered (175 last year's report) and there were 386 foreign shorts, showing an increase of 85 over the 1945-46 period.

Renters have handled 4½ per cent. more British features during 1946-47 than compelled to do by law. Figures are: British percentage, 26.94 against the statutory minimum of 22.5 per cent. They have shown 34.62 per cent. of British shorts against the legal margin of 25 per cent.

LEWIS FOR SELZNICK

The KINE. understands that Louis Lewis, director and secretary of United Artists, is to join the Selznick Releasing Organisation in London.

Mr. Lewis is also a United Artists representative on the board of Odeon.

British Film Week in Melbourne

British Dominions Films, in conjunction with Alan J. Williamson and Gaumont-British Distributors, has arranged a British Film Week in Melbourne.

Four Rank productions are showing at first-run theatres. Sydney is also planning a similar event.

KINEMATOGRAPH WEEKLY

93, Long Acre, London, W.C.2.
Telephone: Temple Bar 2468
Telegrams: Kine, Southernwood, Rand, London
Joint Editors:
A. L. Carter : Connery Chappell
Assistant Editor: Alex. J. Martin
Advertisement Manager: Paul Peak
"*Kinematograph Weekly*" *is a member of the Audit Bureau of Circulations*

THIS LAW NEEDS AMENDING

FLEET STREET was not slow to appreciate the significance behind the showing of "Bush Christmas," an interesting children's film, presented by the Rank organisation this week.

In this column we are not concerned with the film's specialised entertainment values.

What we are concerned with is the simple fact, with which most of our readers will be familiar, that it would have been physically impossible to make such a film in Britain, owing to the cumbersome legislation which enshrouds the employment of juveniles in a film studio.

This is a subject to which the KINE. has referred for a great many years, and to which it must continue to refer until the legislation has been sensibly amended to conform to modern requirements.

Obviously children must be safeguarded. Obviously they cannot be allowed to earn money as seven-day wonders on the screen to the detriment of their general education and their future sense of values. Such things are elementary.

But equally obviously it is absurd that it should be next to impossible to employ child actors in a sustained production programme, owing to the restrictions in which they are hemmed. These conditions mean that Britain can never produce a Jackie Coogan, a Cooper, or a bunch of Dead End Kids.

The child actor, in short, has been legislated off the British screen. It may well be that the world has little need of Dead End Kids. This is beside the point. What is important is that British producers should not be circumscribed by an out-of-date law.

The legislation should be amended. Let us hope that the act of showing "Bush Christmas" to a party of M.P.s this week will be a step in the right direction.

SIR ALEX. KORDA has been writing on the leader page of the *Daily Telegraph*, and his general tone is plainly pessimistic.

His theme is that films are not getting better, but rather definitely getting worse, and he is anxious that the expanding British Industry should avoid the pitfalls which have resulted in Hollywood turning out a mass of pictures which he considers to vary mainly between the slick and the fatuous. H'm.

The reason? Sir Alex. is convinced that this is due to the vast trustification of the film world. Big business is all right for some things, he argues, but not for films. For this reason he considers that Hollywood's best work is done by the smaller independent producers.

POOR Hollywood is certainly getting a lot of pasting of this sort. Within a few days of Korda's remarks, Caroline Lejeune came piping out in the *Observer* with the statement that Hollywood was ill-advised to reissue its old pictures as they only serve to show how poor the new ones are.

She added to this the rider that in the last ten years British films had got successively better while Hollywood ones had got successively worse.

Glancing through my clippings from America, I find that Robert Young, the railroad king, who is head of P.R.C., and who is linked-up with Rank in the States, said that his organisation was concentrating on British films because they were better than the home product.

SO it seems that Hollywood is being slapped even by some of its own spokesmen.

This slapping is no good for the box-office. It never helped a man to shout the odds like this, and I don't see that it helps Korda to advance his case for his own quota ideas by bashing the majority output left, right and centre.

My own feeling, writing strictly in terms of box-office values, is that on the "A" pictures there is little or no tangible evidence that that product has deteriorated. All company outputs have their ups and downs, and if it is true that company X is off form, it is equally true that company Y is doing better. An odd super-film may disappoint the producer, the exhibitor and the cash customer, but the next one in line makes up for it.

IF it is true that the ordinary run of programme pictures are off colour it can be replied that although they are numerically in the majority they are not important as money-makers and never were in modern times.

My over-all impression is that despite the pessimists there is plenty of life in the old dog yet.

SIR PHILIP WARTER, chairman of Associated British, is steadily developing his plans for expanding the public relations side of the Corporation. Associated British, as you know, has traditionally tended to hide its not inconsiderable light under a bushel.

L O N G

This Tuesday Sir Philip went along to the Savoy to meet the Fleet Street lads and to give them more news. He introduced them to Michael Dennison, who is about to play the lead in "My Brother Jonathon," which Warwick Ward is producing for the concern.

ASSOCIATED BRITISH is convinced that there is great need to build up fresh names, and that it has a winner in the bag in young Dennison.

I certainly hope Sir Philip is right in his judgment, for the more names we can produce in this Industry the better for everyone concerned.

Otherwise Associated British plans go ahead as smoothly as you can reasonably expect in these days of restrictions and building troubles.

Alec Boyd is already over in Hollywood, from whence he wrote me this week with news that he was getting cracking on his study of American studio control methods.

From Wardour Street I hear that building of the big new studio is going ahead with every promise of housing a camera or two by February next. It will indeed be a splendid thing when this very strong and stabilised corporation takes a leading place among our producers.

THE weighty Ivor Brown has been rueing the fact that business in his beloved legitimate theatre has now plainly passed the boom. There has been a definite recession.

His lament would be equally true were it applied to the kinema Industry, for it is a wide open fact that business, although a long way from poor, is now well down compared with the peak.

Lou Morris is only one of the leading independents who put the fall away at a full 20 per cent. Last autumn, you may remember, people were putting it at from ten to 15.

Writing of leading independents reminds me that Jackson Withers has been very sick.

He has now left a nursing home and has been recuperating at his own hotel, the Dorchester, in Torquay.

WITHERS is a man of many interests; he is a farmer; he raises turkeys, which are useful things to raise; he runs more than one hotel; and his West Country chain of kinemas is one of the strongest from the booking position in the whole country.

Around parts of South Wales he has the town to himself in quite a number of places.

You may remember that a month or two ago I dropped a hint that knowledgeable film people were talking of a fourth circuit, a synthesis from existing independents.

That talk has been repeated in the last few weeks.

And the name of Jackson Withers has been connected with it.

THIS scheme is in a very early exploratory stage.

It certainly long pre-dated the Films Council recommendations, which plumped for just such an affiliation of independents to create a new major circuit.

Early or not, time will show that there is plenty of meat on the bone of this story.

ANOTHER aspect of that report is causing much talk in Wardour Street. I refer to co-operative booking.

This subject, of course, is filmic dynamite. Exhibitors want it; renters hate it. The exhibitor considers that such a move would strengthen his hand, and would tend to lower the rentals he pays for his programmes.

The renters fear that any such amalgam might restrict their bargaining power and might place them in a dangerously weak position in dealing with their customers.

THE exhibitor thinks the renter charges too much, and thinks that co-operation might stop it; the renter thinks that exhibitors get rich from the product of the distributor - producer combines, and points out that it must be many, many years since an exhibitor went bankrupt.

And so the argument goes on. A wise man on film matters told me last week that exhibitors would be running a great danger if they pressed and succeeded with their campaign to legalise co-operative booking at a time like this.

They would be throwing their end of the business wide open for the hugely wealthy co-op. groups, he pointed out.

This may be the basis of a sound debating point, and it may contain a menace, but I have an idea that on this subject the C.E.A. has got the bit between its teeth and is going all out to press its claim.

ON one point it will come up against a real headache—Practicability. It is one thing to say that co-operative booking agreements are equitable, if you consider they are equitable, and another to legislate for them.

The objective critic could als point out that the subject wa rather far removed from the basi business of providing protectio for the British production Indus try, which, after all, is the funda mental of the Films Act.

IT was that Films Act whic sent a posse of well-rehearse C.E.A. men down to Whitehal one day last week.

As I understand it, they wen to seek elucidation on three mai points.

Unofficially, it is apparentl accepted that the Board of Trad

SHOTS

is now shifting its ground on renters' quota, and is contemplating including it in the new Act after all. But the Board wants to stipulate a cost clause.

This cost clause is much in exhibitors' minds. The C.E.A. delegation wanted to know precisely what the Board meant.

SECONDLY, there has been a bit of a flap about the starting-off point—exactly what quotas had the Board in mind for the start of the new Bill?

This question, I believe, was asked directly.

Lastly, the exhibitors wanted to chew over the suggested separate quota system—one for top features and another for the supporting stuff.

HOW was the delegation received? My information is that the talk was cordial, and that a useful exchange of information took place.

Can we draw any positive deductions from it? We cannot.

WE can take it for granted, I hear, that the Board has set its mind on separate quotas, one for the big stuff, one for the support.

This is a certainty to become part of the new Act.

I am told that officialdom is quite determined that both quotas should be based upon *workable* figures, an important qualification!

BEN GOETZ, who is far from the Trade's most communicative executive, but who is certainly one of its most entertaining, has gone off to the States again.

He left on Wednesday on the *Mauretania*.

His aim? To complete the last details of M-G-M's production plans at the new Elstree plant. He will be back in early July.

GOETZ takes with him his publicist, Hugh Findlay, who will be making his first trip to the United States.

For years, Findlay, when with Gaumont-British during the Michael Balcon days, used to trot down to Southampton to meet the *Queen Mary*.

And for years he was determined that when he did go to the States he would go on the *Mary*, from Southampton.

Findlay duly sailed from Liverpool, a port he had never even seen. Life is like that.

PHIL HYAMS was on the 'phone a day or two ago, eager to get cracking with Eros, his new releasing company.

Accompanied by Nat Kramer, Phil is off on a grand tour of his branches, starting with Glasgow on May 28. He will be at Newcastle the next day, and at Leeds the day after.

Then he goes to Liverpool on June 3, to Manchester on June 4, and on to Birmingham the next day. He then concludes the tour at Cardiff on June 6.

The branch managers are inviting the local exhibitors to come along and meet Hyams in every case.

THE summer conference temperature is rising steadily, and interest in the subject is increasing as the day draws near.

Walter Fuller tells me that, in all, including families and outside guests, there will be something like 200 people down at Eastbourne by the time proceedings start—at the local golf club—on Monday, June 9.

Three films are down for showing, and there are the usual receptions and dances. Given the weather, it sounds like good fun.

HARRY ADLEY — who has never really recovered from the shock some months ago of opening his KINE. and finding that a jive-hungry printer had "comped" him as Larry Adler—is dispensing his usual summer conference hospitality from his suite at the Grand.

This, as you are all aware, is a feature of C.E.A. conferences.

I wish Harry would tell us the secret of where he gets it from, for the stuff is harder to come by just at the moment than ever before.

JAMES PERKINS and Fred Hutchinson, managing director and sales chief of Paramount respectively, are leaving on the *Queen Elizabeth* on June 4 to attend an international conference of the company in Hollywood.

Mr. Hutchinson tells me that J. Nathan, who is head of Paramount's Continental organisation on the Continent, is also making the trip.

The London men plan to be away for six weeks and will therefore miss Paramount's party on the closing night of the Eastbourne conference.

KAY HARRISON, head of Technicolor in this country, is now in New York. He went over on the same voyage as the Arthur Rank party.

It was Harrison who recently startled the American Trade Press by announcing that his company had a £500,000 building programme in this country.

It will mean that instead of processing five films yearly Technicolor will be able to handle 19.

FROM shadow factory to shadow show. That in one sentence is the story of N. A. Bronsten, who is now quietly becoming a power in the film world.

When I first met him he was making propellors for the R.A.F., and it was one of his factories—down in Croydon—which was the scene of one of the earliest and most gory air raid incidents in 1940.

Bronsten started in the film business with "The Crowthers of Bankdam," a picture I am looking forward to see.

HE has now completed four subjects inside a year and a world release for at least two of them is on the carpet.

In association with my old sparring partner, James Carter, he presides over the Alliance Studios set-up.

Lunching with Bronsten the other day, I learned that his picture, "Fugitive," will be handled by Warners' and that later in the year he proposes going to U.S. to discuss distribution with Jack Warner.

NOTE from the mailing list: the KINE. has for a number of years subscribed to *Harrison's Reports*, the New York reviewing service.

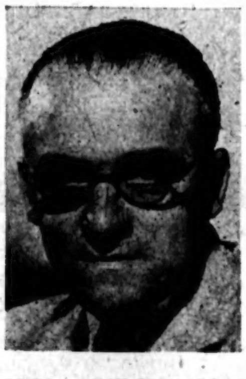
Turning up at the office at an ungodly hour the other morning, we found ourselves opening our own mail and were mildly surprised to find that Pete Harrison still mails us as "The Editor, Kinematograph and Lantern Weekly."

HARRY ADLEY

SIR PHILIP WARTER

BEN GOETZ

AMES PERKINS


FRED HUTCHINSON

CLOSE-UPS

by SCREENCOMBER

Nationalisation

IN preparation for the proposed nationalisation of the film Trade, the Robomanager is being considerably adapted and remodelled. The new Government model is being fitted with jet propulsion so that it can now fill up forms quicker than sound—a system of acceleration that will become essential once it goes into civil service. In place of evening dress it will be fitted with striped trousers and black coat, and instead of nodding acquiesence to circuit supervisors, it will be geared in reverse, so that it shakes its head signifying "No, you can't do that" and "Yes, we haven't got it."

No Truth

WE are asked to state that there is absolutely no truth in the story that Kleen Craft is busy on a super horror subject, "The Nightmare of Frankenstein." The story got around following the appearance, without his glasses, of Ol d'Ugliegh, the company's revolting producer. Ol happened to drop and break them, and as their thick tortoiseshell and lens had concealed a considerable and horrific portion of face, it came as a severe shock to see the whole set-up in all its unbelievable and nauseating starkness. Because the shrieks and yells of horror interfered with filming, Ol hit on the idea of wearing a particularly frightening mask. This so shocked his private secretary that she begged him to take it off, but on seeing him without it threw herself on her knees and begged him to put it back again.

Fame

WHAT'S in a name? Plenty, according to Ewart Hodgson, who for years blared his anonymity on the *News of the World* as "A Film Correspondent." One day the Editor decided that he should have his name up in lights, at the top of the column, and from then on Ewart found himself famous, and even developed a fan mail. The first letter, headed "Ewart Hodgson, *News of the World,*" began, "Dear Sir or Madame."

In Reverse

THE Trade has been puzzled by the excellence of the reports the critics have been giving the new Winkleheim stinkers. The explanation is simple. It is all done by mirrors. By means of a series of mirrors, Wart is able to turn the sound track the wrong way round so that it runs backwards and is quite unintelligible. As most of the picture is the same, the critics immediately jump to the conclusion that it is Latvian, Jugo-Slav or Finnish, and it is automatically hailed as a masterpiece.

EDUCATIONISTS OPENING EVIDENCE ON THE CASE OF CHILDREN'S CLUBS

The British Film Institute, claiming complete impartiality, has this week published a detailed report based on a study of an Odeon children's club over 13 weeks. The writers—both in their early thirties—are Mary C. Parnaby, vice-president, and Maurice T. Woodhouse, senior lecturer of the City of Leeds Training College. They went on a fact-finding commission as a direct result of the April, 1946, conference on children and the kinema, sponsored by the B.F.I. and the National Council of Women. That conference asked for a factual report. This is the first instalment; the two writers are planning to survey a typical G.B. and an independent children's club. Because of the widespread public interest in the ever-growing club movement, the "Kine." this week devotes its Page Six Forum to this human document:—

An Insight Into the Physical and Mental Habits of Child Kinemagoers

P. G. BAKER'S REVIEW OF REPORT TO BRITISH FILM INSTITUTE

MUCH has been said and written about the Children's Cinema Club movement—some factual, some constructively critical, some just idly destructive. Questions have been asked in the House, the County Councils' Association has approached the Ministry of Education with a detailed memorandum advocating a new system of control, and even within the film Industry itself there has been a wide split in opinion for and against the clubs.

But it has been left to two educationists, members of the staff of the City of Leeds Training College, to conduct an impartial and detailed survey into how a typical kinema club operates. Mary C. Parnaby and Maurice T. Woodhouse selected the Odeon, Bradford, as their guinea pig and spent 13 weeks during the 1946-47 winter attending every Saturday morning performance.

Bold Criticism

Their findings provide a valuable insight into the physical and mental habits of child kinemagoing. The authors boldly criticise what they believe to be wrong; but have a number of good points to set out in favour of the clubs.

Briefly, they have reached these conclusions:—

> The clubs, if they are to function in the best interests of the children, must make use of the expert advice of psychologists, sociologists and educationists, both in the running of the clubs and in the selection and making of the films which they show.
>
> The clubs do create a danger of mass hysteria and propaganda. But the authors add: ". . . they are not used for propaganda purposes, though the kinema habit is undoubtedly encouraged by the regular weekly attendance. While we have seen examples of mass hysteria on rare occasions, the prompt action of committee members has prevented this assuming serious proportions."
>
> The clubs, if they are to build up a critical faculty in children, should be linked with the work of local youth clubs run by the local education authority.

Parnaby and Woodhouse took a census of three rows of children during one performance, from which it was estimated that the average age of club members is 8.4 years. The ages ranged from two to 14. It is because of this wide gulf in ages, they argue, that kinema managers ("apparently expected to do the work of a youth leader") are faced with an insurmountable problem.

The managers, in fact, are highly praised in the report, which asks "whether the executives at the head office fully appreciate the difficulties and the amount of work involved." It criticises certain local education authorities for failing to co-operate with the various clubs.

Analysing the problem of mass hysteria, the report criticises the use of such slides during community singing as: "Raise the roof this time." It alleges that it is an unsound and even harmful practice to encourage children to "raise the roof" in their singing. In particular, the authors comment: "We have seen children sitting with their heads thrown back, screaming the words, some adding to the confusion by deliberately singing a bar or two behind the accompaniment, whilst others have blocked their ears to shut out the noise."

Both Mary Parnaby and Maurice Woodhouse have detailed weaknesses in the structure of the clubs' moral code. Children, they say, still remember the lines of the club song: "We're a hundred thousand strong. How can we all be wrong?" Although this has now been cut by Odeon and a slide showing the new words substituted, "the majority of the children still sing the original version quite mechanically."

The Club Promise, they argue, is usually gabbled and appears to have little meaning for most of the children.

Reviewing the moral and social instruction slides, the writers point out that on each occasion during their visit the "We are going to Sunday school to-morrow. Are you?" illustration was greeted with more "noise, cheers, catcalls and boos" than anything in the whole programme.

Harmful Instruction

The report summarises: "We consider that moral instruction of this kind is quite out of place in the matinée, and it is conceivable that, indirectly, at least, more harm than good is done by the use of these slides. Frequently they are followed by films of poor quality, and we are convinced that the indirect teaching of the film has more influence on the children's behaviour than the slides."

The writers consider that most of the pictures have a deleterious effect on manners, speech and standards in general.

The two educationists saw all 13 episodes of the serial "Jungle Queen." Their view: "The story is crude and sensational, and evidently designed for adult audiences of low intelligence." But the children obviously enjoyed serials. So the report advocates the retention of the serial in the programme, and is pleased to note that the Rank Children's Film Department has produced a serial designed for the clubs.

The writers state that during the whole 13 weeks they saw only one feature picture which was specially made for children. The club members showed their approval generally for the Westerns which made up the bulk of the feature programme. They summarise the other pictures like this: "Other feature films seen included 'The Spy in Black' (with a plot too subtle for most of the children, and a love interest of which they actively disapproved); 'Rise and Shine' (an absurd film which encouraged hysterical excitement over a football match, and made appalling table manners appear amusing—a bad, indirect influence, moral and social); 'Ten Gentlemen from West Point' (which made an appeal to crude emotions, and included much brutality, which the children enjoyed)."

The report emphasises the urgent need for suitable pictures, and approves the work of the Mary Field production organisation. It criticises the club film, "Jean's Plan," because it "talks down to children, leaving little for their imagination."

Looking at the non-film side of the club activities, the writers point out that the club committee provides excellent training for the few who form its membership. But the sporting activities appear to hold little interest for the large majority of members, as "the children come on Saturday to see the pictures, and show little enthusiasm even at the repeated success of the football team."

Both Mary Parnaby and Maurice Woodhouse have, it would be fair to say, pointed out in their report faults which the club organisers are aware exist and are trying to put right. In particular, it would appear that the main argument against the clubs is based on the earnest belief that unless the advice of specialists is sought "there is a real danger that the club will, at best, encourage children in the habit of seeking ready-made entertainment which involves no effort of thought and, at worst, may be used to instil false values and low standards of manners and morals."

Footnote: Club manager at the Bradford Odeon is M. S. Moorse, for many years with Odeon and who started the club in January, 1944. His assistant is house manager Frank Thomas, who joined him in October of last year after six years as assistant at the Chorley Odeon. E. McQuaid, Odeon club controller, quotes these figures: Bradford membership is now 1,284, total Odeon membership is 262,000 and the combined Odeon and G.-B. membership is about 500,000.

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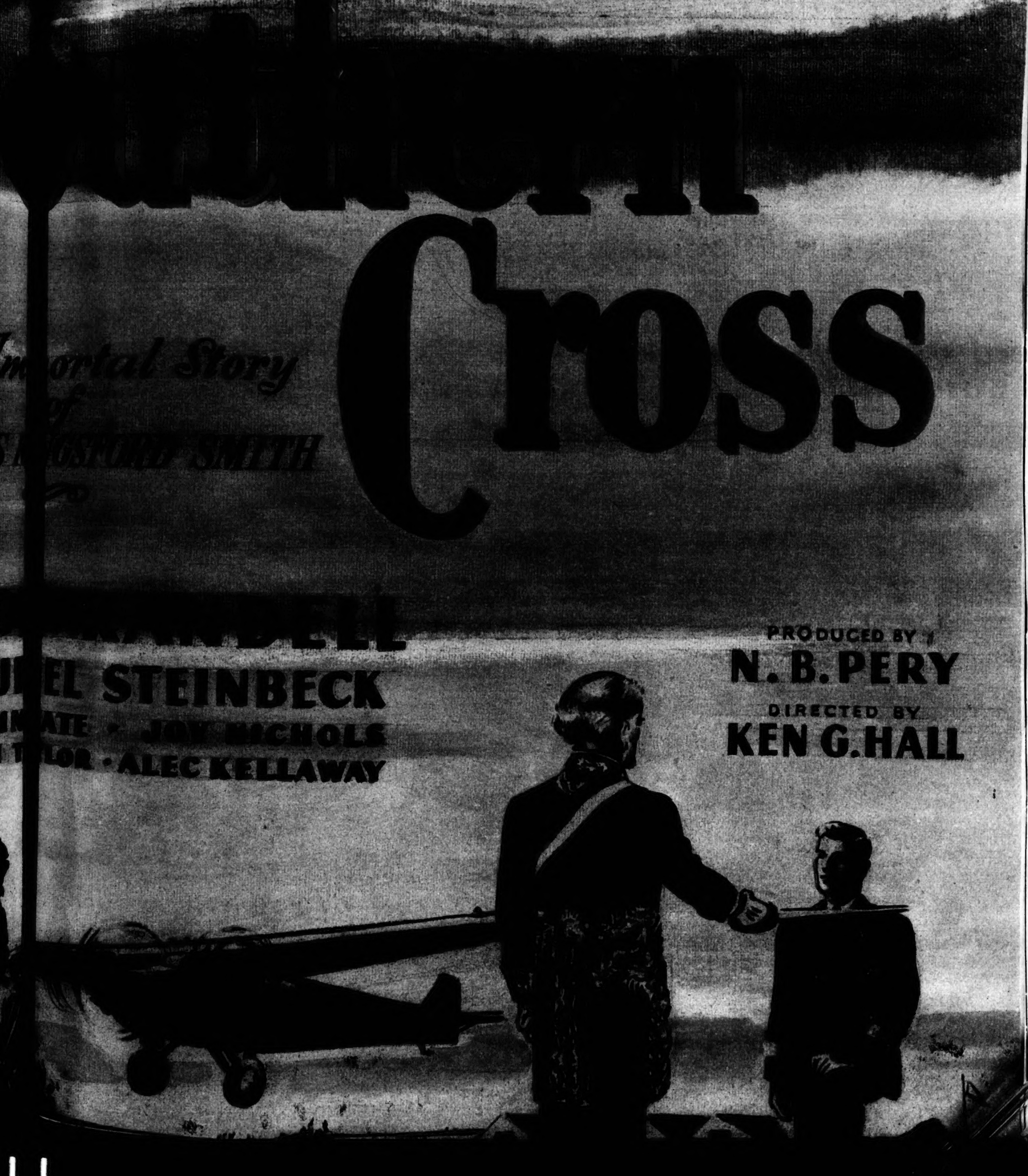
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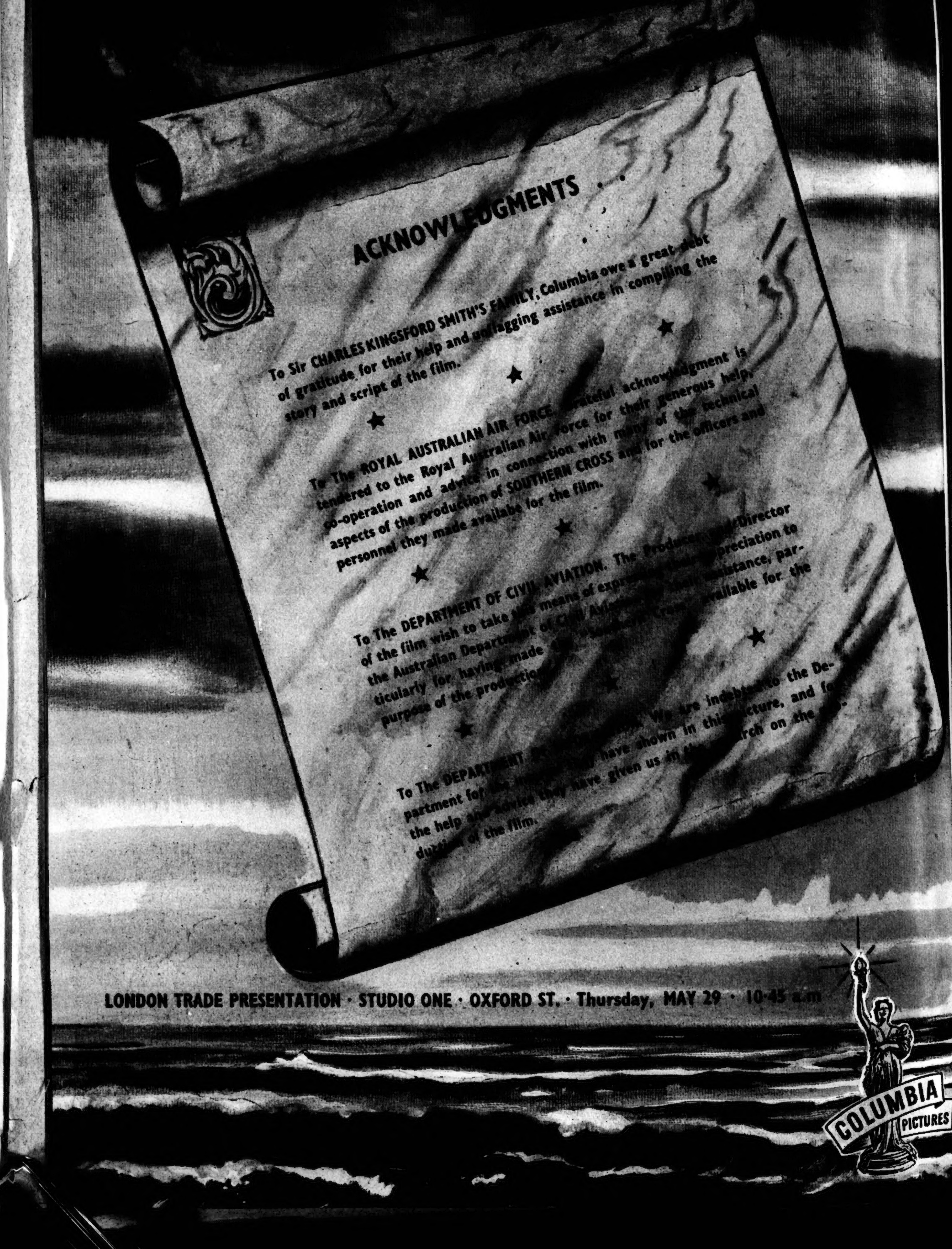

ACKNOWLEDGMENTS . . .

To Sir CHARLES KINGSFORD SMITH'S FAMILY, Columbia owe a great debt of gratitude for their help and unflagging assistance in compiling the story and script of the film.

★

To The ROYAL AUSTRALIAN AIR FORCE. Grateful acknowledgment is tendered to the Royal Australian Air Force for their generous help, co-operation and advice in connection with many of the technical aspects of the production of SOUTHERN CROSS and for the officers and personnel they made availabe for the film.

★

To The DEPARTMENT OF CIVIL AVIATION. The Producer [illegible] Director of the film wish to take this means of expressing their appreciation to the Australian Department of Civil Aviation [illegible] their assistance, particularly for having made [illegible] Southern Cross available for the purpose of the production[illegible]

★

To The DEPARTMENT [illegible]. We are indebted to the Department for [illegible] they have shown in this picture, and for the help and advice they have given us in [illegible] research on the [illegible] duction of the film.

LONDON TRADE PRESENTATION · STUDIO ONE · OXFORD ST. · Thursday, MAY 29 · 10·45 a.m

Letter of the Week

S.C.M. HITS BACK AT 'THE MANAGER'

Butchart Really Gets Cracking

THE MANAGER, the latest addition to the Kine.'s corps of special writers, has crossed swords with Sam Butchart, secretary of the Society of Cinema Managers.

Writing in this paper last week, The Manager accused the Society of slowness in handling its affairs, and said that it should really start on its programme of expansion.

Butchart has made the following reply in a letter to the Editors:—

"Hiding behind his profile and his pen-name, your cheerful contributor, The Manager, seems quite determined to pick a quarrel with the world in general and the Society of Cinema Managers and myself in particular. We don't mind.

"He accuses me of being inaccessible. He tells horrible, but rather vague, stories of unanswered letters and hopeless 'phone calls. We don't mind this. We can take it.

"What does worry me is his suggestion that it was about time the Society got cracking, for, surely, this suggests that he must be sitting somewhere on a cloud hopelessly out of touch with what is going on in the film world.

"Perhaps you would let me explain to him, in simple language for little children, that we got cracking in no uncertain fashion many months ago. We have already taken up, and successfully disposed of, 86 cases for our members arising from the National Agreement. Indeed, we are a remarkable society. We got our agreement before we even got our members.

"Yet The Manager suggests we ought to get cracking!"—*SAM BUTCHART*.

Max Milder, managing director of Warner Bros. and A.B.P.C. back at his desk after his long illness

DEATH OF A.B.P.C's CHIEF ENGINEER

William McInally

SIR PHILIP WARTER, chairman, represented the Associated British Picture Corporation at the funeral on Tuesday of William McInally, the company's chief engineer.

W. McINALLY

Mr. McInally died suddenly on Friday last after a short illness. He was 56.

He first joined the corporation in the days of the late John Maxwell 17 years ago and rose to be one of its senior executives on the exhibiting end of its business.

He leaves a widow and grown-up son and daughter.

All branches of the Associated British organisation were represented at the funeral.

Seat Plan Compulsory for Middlesex Kinemas

NEW LICENCE CONDITION TO BECOME OPERATIVE FROM JUNE 1

THE exhibition of seat-price plans in Middlesex kinemas becomes compulsory on June 1. The regulation, adopted by the Middlesex County Council last December, is a condition of the licences renewed at the Entertainments Committee meeting, held under the chairmanship of Coun. C. P. Kartriber, last Monday.

Arrangements for the fixing of the interior seat-price indicators and the manner in which the plan would be exhibited were being discussed with managers, the Council Engineer stated in his annual report to the committee. It was hoped that they would be completed by June 1.

In spite of labour and material shortages, much renovation had been accomplished during the year, and the present standard of maintenance was very good. This, the report stated, was largely due to the excellent co-operation shown by exhibitors and managers.

Children's Matinees

The number of kinemas permitted to hold special children's matinées had been increased from 51 to 62 since the last meeting.

These performances, on the whole, continue to be well conducted by the licensees, the report stated. During the year the committee's inspectors made a total of 356 visits and found little to comment on except in two cases.

The reimposition of the ban on the employment of usherettes and assistant operators under 16 years of age had caused no great difficulty, according to the reports.

Seventeen cases where breaches of the conditions of licences had been observed were reported during the year. Proceedings were authorised in four cases and resulted in fines and costs amounting to £28 13s.

Congratulations to Edgar J. Ricketts, director of Walt Disney Mickey Mouse, Ltd., who became the father last week of a girl—Jennifer.

CONTROL IS OFF CARBON SALES

Pool Distribution to End July 1

ALL restrictions on the sale of arc-lamp carbons will be removed as from July 1.

This means that the distribution branch of the Carbon Pool will cease to function and that exhibitors may resume buying from their own wholesalers without submitting ration vouchers.

Although there will be freedom in buying and distribution, the production branch must continue to operate and only pool carbons will be available.

In announcing the new arrangement, the Carbon Pool points out that owing to difficulties of production, there is only a slender margin between the pooled resources of the manufacturers and the demand. Exhibitors are, therefore, requested to co-operate by keeping purchases down to normal requirements, in order that an artificial shortage is not created.

◆

SELZNICK WANTS TO PRODUCE HERE

David Selznick, the Kine. understands, hopes to acquire facilities to produce a picture in this country during the next 12 months. A new company was set up by the organisation on May 12, the Selznick Studio Releasing Division, Ltd., which has a capital of £1,000. The company is designed to distribute U.S. films over here and to produce in this country.

Gallup Polls for British Films?—*Contd.*

be made for American producers who are interested."

In the U.S., Audience Research works, or has worked for every major company except Warner's and 20th-Fox. M-G-M commissioned a number of assignments from the Gallup organisation at one time, and has subsequently set up a similar department of its own.

Negotiations are proceeding for bringing over a "Hopkins Televote," an instrument which is used for computating individual reactions and producing an automatic graph of the result (see Kine. feature, page 6, May 1). Mr. Durant added that it was too early yet to say whether a permanent theatre would be hired to instal the Televote.

Gallup poll investigations, generally speaking, are conducted on audiences of 500 to 3,000.

American producing firms likely to adopt the services in London in the near future, in addition to the Selznick organisation, include Sam Goldwyn, Disney, RKO-Radio, and Universal International.

No British producers have yet asked the Gallup people to prepare preproduction studies for British films on lines of those now accepted as a regular thing in Hollywood, and Mr. Durant admitted that there had been adverse criticism of these methods in the British Press.

C.E.A. and B.B.C.

The C.E.A., whose meeting with B.B.C. officials to discuss the Trade criticisms of "Picture Parade" was postponed a few days ago, because of the Association's lengthy talks with the K.R.S., is this week making a further appointment to put its case. The exhibitors' argument was fully reported in the Kine. on May 8.

Visits to Hollywood by British studio technicians are urged by Eugene S. Gregg, vice-president of Western Electric and in charge of overseas sales, now visiting London. Here he is seen being greeted at Southampton by Miles Goldrick. Mrs. Goldrick and Mrs. Gregg are shown with them

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GENERAL COUNCIL MEETING HIGHLIGHTS

Co-op. Booking Talks with K.R.S. Aim at Avoiding Legislation

NO AGREEMENT YET ON 16-mm. BARRING POLICY

THE C.E.A. and the K.R.S. do not see eye to eye over the business of 16-mm. film shows, when they come into normal 35-mm. areas. This was revealed at last week's General Council meeting, when the Association men on the Joint Committee reported that there had been a debate over the Cameo, Skegness, where a 16-mm. show was competing against three established kinemas in the town.

The members of the Joint Committee also reported that they had discussed co-operative booking with the K.R.S., and had pointed out that they considered the existing renters' booking policy, that booking principals must have 51 per cent. interest in their theatres, was arbitrary and more stringent than applied, for instance, in the U.S.

The C.E.A. had discussed with the Board of Trade the possibility of legalising co-operative booking in the next Films Act, and was of the view that some such amendment might be possible in the House of Commons.

Discussing the whole subject with the K.R.S., the exhibitors were asked if any change of policy would apply to all sections of the exhibiting side.

The C.E.A. stated that their assumption was that the present voluntary undertaking given on behalf of the three major circuits would be translated into legislative effect in the new Bill and that their request would be in respect of the remaining exhibitors not included in the three major circuits.

One or two illustrations were given by the C.E.A. of what they regarded as a reasonable financial interest.

The K.R.S. agreed to consider this matter at its council meeting and to resume consideration at a subsequent joint meeting.

16-mm. Discussion

THE Joint Committee then went on to discuss 16-mm.

The K.R.S. suggested, and it was agreed, that a licensing committee should be formed to consider borderline cases, both associations providing members.

It was also agreed that hotels, licensed premises and factories should not normally be supplied but the new committee could exercise its discretion.

There was long debate which kicked off from an analysis of a K.R.S. letter, dated last December 13, which said that 16-mm. exhibitions for profit should be subject to ordinary bars of time.

On behalf of the C.E.A., it was stated quite emphatically that barring was not a practical method of dealing with the matter, as it was obvious that where one or two kinemas were unable to take all the films available, those not taken would be free in 16-mm. form in the area of 35-mm. kinemas.

A Particular Case

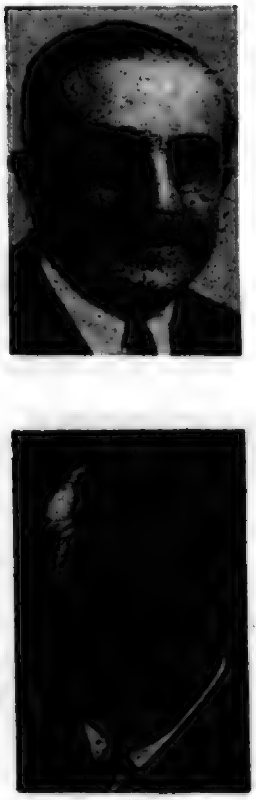
A PARTICULAR case which was mentioned, the Cameo, Skegness, provoked considerable discussion. This was a converted hall underneath the pier, seating 350 with an overall price of admission of 1s., which was being serviced with 16-mm. films contrary to the original policy adopted.

SAM ECKMAN raised the question as to the rights of a renter whose product was not being shown and where there was a monopoly situation of which the exhibitor took advantage not to pay economic prices, continued to receive protection.

F. A. PRIOR said he was the exhibitor affected and pointed out that his company owned three kinemas in the town, one of which had been blitzed, and he could not obtain a licence to rebuild, which was one reason why all the product was no longer taken as the two other kinemas could not absorb it.

He denied that uneconomic prices were being paid by way of rentals, and when challenged as to whether he adopted a flat rental policy he said that was not the case.

On behalf of the C.E.A., it was stated that any system of protection which relied upon commercial bars must inevitably lead to chaos and that their committee was unanimous in asking for an automatic exclusion of 16-mm. films where there was a 35-mm. kinema for a radius of three miles.



Sam Eckman (top) and F. A. Prior who gave the renters' and exhibitors' point of view in the discussion on 16mm barring policy

Two Mile Radius

There was discussion suggesting that this radius was too extensive, whereupon B. T. DAVIS said that it might happen that a distance of two miles might be more acceptable. Also part of the submission was that either side should have the right to bring before the licensing committee cases that came outside the two-mile area.

It was also made clear that as regards 35-mm. permanent kinemas no exclusion in regard to 16-mm. would operate if a 35-mm. changed to 16-mm. projection. Particulars of the protest by the Treuman Dickens kinemas in Somerset of 16-mm. competition were referred to briefly.

The Joint Committee then went on to talk about the supply of entertainment films of 16-mm. width in 35-mm. kinema areas for inclusion in non-theatrical programmes, mainly supplied by G.B. Instructional.

The C.E.A. asked the K.R.S. to agree that a joint approach should be made in an endeavour to secure agreement that such supplies should cease.

With the exception of those matters which are recorded as having been agreed, both sides undertook further to discuss the points raised in their respective councils with a view to reaching agreement at a joint meeting as quickly as could conveniently be done.

The matters of agreement would be reported to the K.R.S.

Joint Committee Report

The report of the Joint Committee of the C.E.A. and K.R.S. was presented and paragraphs taken in rotation.

Coun. H. P. E. MEARS asked what kind of illustration was given

The GENERAL SECRETARY said that he had taken the position of a member investing £2,500, which was a substantial amount of money in this case. After discussion with the K.R.S., it had finally been agreed to waive the policy in his favour and at the same time it had been pointed out that it was extremely unsatisfactory for an exhibitor to have to approach them on what was a reasonable investment as if they were bestowing the greatest favour in the world and that the policy should be based on what was reasonable.

Received and adopted.

Coun. H. P. E. MEARS reported that in his town four of the principal hotels were running film shows, the programme lasting three hours in one of them, and this was a serious menace to the Industry. There must be many other towns similarly situated in which this extra free entertainment was paid for on the hotel bill. If it were allowed to run on it would become an established practice.

The GENERAL SECRETARY pointed out that the paragraph stated that ". . . hotels . . . should not *normally* be supplied," which meant that any that were supplied with films would be the subject of special consideration by the C.E.A. and K.R.S. committee, otherwise films would not be supplied.

C. G. BERNSTEIN pointed out that films were supplied by firms outside the control of the K.R.S.

C. P. METCALFE asked if camp kinemas were being treated differently to hotels?

The GENERAL SECRETARY replied that camp kinemas were the subject of an agreement with the Army Kinema Corporation, but holiday camps would be a matter for consideration.

Coun. H. SIMPSON, having had experience with mobile 16-mm. units, wished to warn the General Council not to get the idea that this committee would be able to exclude everything undesirable, because there was a limit to what it could control.

Bar Decisions

VARIOUS barring appeals were heard and decided.

R. G. Black, of the Coliseum, Derby, was awarded a six-day concurrency in his dispute with the Cavendish, Derby.

H. Elton lost his appeal, for a theatre in Sutton-in-Ashfield, against Gaumont-British at the Empire, Mansfield.

The Tudor and Forum theatres at West Bridgford and Apsley have received concessions in a dispute with the Mechanics, Nottingham.

The Forum was also allowed a concurrency with the Grand, Nottingham.

A.C.T. AND PRODUCERS DID NOT AGREE

Three meetings were held last week with A.C.T. at which the British Film Producers' Association hoped to finalise the new features agreement. The KINE. understands that both parties failed to reach agreement on one or two outstanding points. Latest prophecy by the producers: "It should be cleared up within the next fortnight."

THE PLANNERS REPLY TO C.E.A. DEPUTATION

Advertisement Content Not to be Controlled

A RESUME of the provisions of the Town and Country Planning Bill which affected advertising and particularly entertainment publicity and of the proposed machinery of control was given to a deputation of the C.E.A. by H. M. Abrahams, of the Ministry of Town and Country Planning.

There was, it is stated, no intention of controlling the content of advertisements.

The possibility of relating the area of advertising space permitted without prior application to the length of the frontage of the building, was being explored.

There would probably be an overriding power for the local authority to challenge any advertisement, after notice, on grounds that, for example, it was not in keeping with the general character of the neighbourhood. With such a power it would be possible to widen the scope of advertisements permitted by the regulations.

The following points were raised by C.E.A. representatives of the Association and the replies given by Mr. Abrahams are inset beneath each.

1. Which local authorities would be responsible for the control?

As the Bill stands, the control would be by the County Councils and County Boroughs, but the Bill provided that the Minister might by Regulation require or authorise delegation of any of these powers. Large Urban District Councils and Non-County Boroughs should probably also be controlling authorities.

Existing Advertisements

2. Was it intended that existing advertisements should mean as existing before the war or as existing now? Owing to the present shortage of materials there was only a fraction of the pre-war space now in use, and the Trade would be prejudiced if this were to be taken as the standard of existing advertisements.

This point will be considered, and can, if thought proper, be met by the Regulations.

Frontage Problem

3. The relation of advertising space to the frontage of a building might not be practicable in some cases—*e.g.*, a kinema behind a block of shops might have only a very narrow frontage to the highway.

There must always be special cases which do not fit into any scheme. What was required was a formula that would work in the MAJORITY *of cases, and it was on that basis that the one suggested was being explored.*

Definition of "Existing"

4. In the case of a "blitzed" kinema which was rebuilt, would the area of advertisement space on the original kinema be regarded as "existing" for the purposes of the rebuilt kinema?

There would be no right to the privileges of existing advertisements in such a case, although the local authority or the appeal tribunal would undoubtedly take such circumstances into consideration. Moreover, provision could perhaps be made for such cases under the Regulations.

Appeal Tribunal

5. In view of their experience of what was described as "the salutary effect of intervention by the Home Office in

Continued an page 16

Names Are to Be Kept Out of Discussions on Rentals

EXPENSES OF KINEMAS GIVEN AS THE CRUX OF THE MATTER

A REPORT of the meeting of the Joint Committee of the C.E.A. and K.R.S. on film rentals was submitted to the General Council at its last meeting. Progress of the discussions are being submitted to the respective councils and further meetings will be arranged to consider the position in the light of these discussions.

In order that the discussions should take the form of negotiations, the C.E.A. committee indicated that it had no intention of quoting either individuals or firms.

Paragraph 1.—Whenever 50 per cent. is the percentage the renters will book it on a sliding scale. Fifty per cent. shall be the maximum for a full programme.

The comment was made that not even a majority but only a certain percentage of exhibitors used a sliding scale. It appeared that the majority of renters had a sliding scale in operation for a certain percentage of exhibitors.

The expenses of kinemas was the crux of the whole matter. In America a sliding scale was practically universal for percentage business, but American exhibitors produced their books with full details, whereas this information was never forthcoming from British exhibitors.

Inquiry was made as to whether exhibitors (1) would produce their books, and (2) would a sliding scale apply to all film rentals.

A variation of the second question was put as to whether the Association anticipated that any members who would pay more for film rentals would support it in its efforts to secure such a policy, to which the answer was given that obviously they would not. It was further asserted on behalf of the renters that if a sliding scale was intended to operate downwards without limitation, it should also similarly operate upwards. The example of Australia was quoted, where a sliding scale went up to about 72 per cent.

Percentage Policy

Paragraphs 2 and 3.—Any percentage programme should be for a complete programme, which should include, at the option of the exhibitor, either a second feature or shorts, or an adequate allowance.—That all subsequent runs should be booked on a lower percentage than first runs.

These were regarded as being linked with paragraph 1.

Small Exhibitor Terms

Paragraph 4.—Small exhibitor terms should be available on all programmes and all films at normal playing age to kinemas whose average takings do not exceed £150 a week.

The K.R.S. indicated that their view would be influenced by a knowledge as to whether they had shared in the prosperity small exhibitors had enjoyed during the war. The K.R.S. complained that there were still numbers of situations where, owing to solo positions, exhibitors were paying an uneconomic film rental, as they asserted, to the detriment of the British film Industry.

Paragraph 5.—Flat rentals shall be a matter of individual negotiation.

This is linked up with whether the sliding scale becomes the normal method of booking.

Same Treatment

***Paragraph 6.—Renters shall treat circuits and independents alike in the same barring area in the matter of selection of** films, so that an independent can show concurrently or where it is customary to follow with the same programme which the circuit has booked against him.*

The discussion indicated that when the renter had altered a booking to oblige a circuit he probably would do the same, perhaps under pressure, for an independent, but the independent is not so situated on account of his bookings that he can shift his dates with the same facility. Therefore the request would amount to the fact that when a renter had entered into a contract with a circuit he would undertake not to change any dates at the request of the circuit. The probability of reaching any agreement on this point seems to be remote, and even if a policy were established it is not clear how it would ever be enforced.

Sunday Flat Rates

Paragraph 7.—Sunday flat rates, being an established practice, shall be available to all exhibitors.

The renters queried whether Sunday flat rates were an established practice, and complained of their general inadequacy, asserting that they were less than 5 per cent. on average.

The New Offices

IT was reported that an official visit had been paid to the new offices of the Association at Fordham House, Shaftesbury Avenue, which, although not yet ready for occupation, appeared adequate in respect of providing the C.E.A. with the accommodation it has so badly needed.

B. T. DAVIS

SIMPLER PLAN OF TRAINING WANTED

President's Advice Rejected

NOTWITHSTANDING a warning from the president (B. T. Davis), the General Council of the C.E.A. rejected the conclusions on the proposed apprenticeship scheme of its General Purposes Committee and voted for the institution of a simpler scheme.

Before the voting, which was 3 in favour and 17 against, the president had told the meeting that, if the resolution were passed, it would only leave the matter in precisely the same situation as at present.

The Committee's observations on the recommendation that a simpler scheme should be adopted was that this seemed to amount to a desire to revert to the old method where a learner could be taken on and discharged at will. This not practicable in these days as the basis of any apprenticeship scheme is a contract of apprenticeship. The suggestions for deferment did not solve the problem, as the question of deferment when called up for military service will arise whether under the existing Service Act or the proposed new Conscription Bill. The question of wages could again be discussed with the N.A.T.K.E., and also all the points raised. When the scheme is ultimately agreed there was no obligation upon any exhibitor to operate it and therefore there is no need to contract out from the scheme.

No Fundamental Difference

The points to be considered are these: Any scheme has to satisfy the Ministry of Labour, the Ministry of Education and the N.A.T.K.E., with whom the C.E.A. has agreed to formulate an apprenticeship scheme under the National Agreement. The scheme which has been submitted had been compiled from data supplied by the Ministry of Labour, and therefore it was not anticipated that the scheme in its final form would be fundamentally different from the one submitted.

It is an important matter that there should be as soon as convenient a scheme in operation, otherwise the inflow of trainee projectionists into this Trade would probably dry up through their being obliged to apply to other trades which had a recognised apprenticeship scheme in operation. Also, unless the trainees were enrolled under an approved apprenticeship scheme, when they become liable for military service they will not be able to obtain deferment to complete their training.

Further Consideration

The Committee therefore recommended, in order that this scheme may be proceeded with, that the points raised by the branches which have replied be further discussed with the N.A.T.K.E. and that in the meantime the general outline of the scheme be approved in principle, so that progress can be made.

Following discussion, C. P. Metcalfe moved, W. S. Gibson seconded:

"That this paragraph be referred back to the Committee for amendment, and that further consideration be given to the provision of a simpler scheme of apprenticeship, on the lines submitted by the Yorkshire Council for Further Education."

TAX REPORT IN SEPTEMBER

No Opportunity to Be Lost in Relief Efforts

IN the course of the Joint Committee report reference was made to the issue of a letter to members on the subject of Entertainments Tax. The Committee had had a very full discussion on this matter and appreciated the extreme desirability of losing no opportunity on which to press either for revision or remission of Entertainments Tax.

In the meantime, pending replies from members, the Committee thought the best course to pursue was to raise the matter again at the September General Council meeting, by which time it hopes that the members will have supplied it with the necessary information.

Llandrindod Wells S.O.

Information has been received that the Radnorshire County Council has now granted a Sunday opening licence for Llandrindod Wells on terms similar to those that applied previously.

The report recalled that when the Radnorshire County Council, under threat of a writ, agreed to grant a Sunday opening licence they adopted the subterfuge of stipulating for a charity clause of 30 per cent. Accordingly, Norman Hart was advised to write that if this subterfuge were not withdrawn forthwith the writ would be issued immediately.

Continued from page 15

PLANNERS TELL C.E.A. DEPUTATION

certain matters dealt with under the Cinematograph Acts," it was suggested by the Association that the Minister would probably be the most satisfactory appeal tribunal from the Trade point of view.

This matter was still under consideration. The difficulty was to prophesy what the number of appeals would be.

Decorative Lighting

6. Was decorative strip lighting controlled by the Bill?

It was probably outside the definition of "advertisement" in the Bill.

7. Could the Association participate in framing the Regulations?

The framing of the Regulations was a matter for the Ministry. When the Regulations were drafted, further meetings could, if necessary, take place.

No Preferential Treatment

8. The front of a kinema is the shop window of that kinema. Kinemas are mainly in the business areas. The amenities of such areas could not be lowered by the standard of existing advertisements. Would it not be possible, therefore, to exempt existing adverisements on the kinemas in perpetuity? Or, alternatively, in view of the number of neon signs now in course of manufacture, could not the period of grace be considerably longer than the three years as suggested?

It would not be possible to give any particular trade preferential treatment without unfortunate reactions on other trades. As to the suggestion for a longer period of grace, or any other suggestions that the Association had in mind, the best course would be to put these in writing and submit them to the Ministry, when they would be fully considered and, if necessary, further meetings could be arranged to discuss them. Another useful suggestion would be to arrange a tour of kinemas in which the representatives of the Association and the Ministry could participate.

It was agreed that the Association would submit their suggestions in writing, after which they would ask the Ministry officials to meet one or two of their committee in order to discuss the specific points raised. It was also agreed that the suggested tour of kinemas should be arranged.

Society of Managers Meeting at Bristol

A special meeting of the Society of Cinema Managers, Bristol and West of England branch, was held in the Conference Room, Commercial Rooms, Corn Street, Bristol on Tuesday, May 20.

Notification received from the Home Office that Section I of the Sunday Entertainments Act, 1932, now extends permanently to Sheffield.

LABOUR PROBLEMS PUT BEFORE N.A.T.K.E.

"Xmas Opening Areas Clause Should Be More Clearly Defined"

WAGES SCALE FIXED FOR S. WALES TOWNS

THE decision that the phrase "The Northern branch area" meant exactly what it said in relation to Christmas Day opening was arrived at by Sir George Wilkinson, chairman of the National Joint Appeal Board, who, however, suggested that the word "area" be more clearly defined.

In presenting the case for Christmas Day opening, the Northern branch of the C.E.A. was represented by the Hon. Wm. Westwood, chairman, Alfred Smith, secretary, and T. F. Massicks.

It was submitted that, in Part 2, Clause 6, the clause "On Christmas Day . . . open" enabled all the kinemas in the Northern branch area to open on Christmas Day inasmuch as a number of theatres opened on that day.

N.A.T.K.E., which was represented by T. O'Brien and S. Jackson, contended that "branch" was much too wide an interpretation, and that the clause meant that kinemas could only open in the town or within a reasonable area of the theatres concerned.

SIR GEORGE WILKINSON decided that the meaning of the word "areas" is the branch of the C.E.A. He recommended, however, that the meaning of the word "area" should be more clearly defined in order to promote a smoother working of this agreement. He also proposed that this matter shall be proceeded with without delay between the two Associations in order to provide a solution before next Christmas.

S. Wales Wages

N.A.T.K.E. applied for rates of wages to be fixed for the Merthyr and Pontypridd area which had not been previously graded. The case was presented by Ben George and supported by T. O'Brien on behalf of N.A.T.K.E. and the South Wales branch of the C.E.A. case was presented by W. BERRIMAN, supported by F. A. CAM, RICHARD DOONER, ISRAEL PRICE and F. J. JENKINS.

The decision of the Board was that in respect of the Grade "A" kinemas in Pontypridd and Merthyr the rates of pay for projectionists would be the same as in the Cardiff area—£6 8s. a week, but for usherettes the rates of pay would be on the basis of the Swansea agreement—£2 1s. a week.

No Case to Answer

In respect to Sunday rates in Nottingham, C. KIRK presented the case on behalf of N.A.T.K.E., supported by T. O'BRIEN. The C.E.A. was represented by W. R. FULLER, General Secretary.

SIR GEORGE WILKINSON decided that the National Agreement provided a national rate of wages for Sunday employment as set out in Part 2, Clause 2, and that the Better Rates of Pay, Part 2, Clause 21, operated to secure the standard rate of pay provided for in the National Agreement.

He considered that the standard rates and, in addition, the national rate of wages for Sunday performances, were being paid in the cases submitted and that there was no case for the C.E.A. to answer.

Contradictory

F. JORDAN thought that the first case was extremely important, and while it was very gratifying to have an interpretation of the word "area" it was a contradictory ruling inasmuch as it stated what the word meant, but was followed with a recommendation to agree that it meant something else. The interpretation of the word was not the main issue last Christmas. It was that the N.A.T.K.E. gave instructions to all their employees that they were not to work on Christmas Day. Would Mr. O'Brien be informed that he must adhere to the National Agreement and allow his employees to work at those kinemas where theatres were open in the branch area, or in the area which might be determined as a result of any future discussions

C. CHIPCHASE asked if the chairman, Sir George Wilkinson, had any jurisdiction on the recommendation he had put forward?

The GENERAL SECRETARY replied that he had not, but that it was competent for him to make a recommendation. He had decided that the word "area" in the branch agreement was that if one theatre in the branch area opened all the kinemas in the branch area were entitled to open on Christmas Day. This was the legal basis on which he had given his decision. He had added a rider which had no legal force, but which was one to which everybody would pay attention because it was obviously a matter for further consideration, whether one theatre being open, kinemas, say, 50 miles south, could thereupon proceed to open.

The report was received and adopted

Morecambe Settlement

In a report on the settlement of the Morecambe boycott dispute, arising from the discharge of two projectionists who, "contrary to the national agreement" and under instructions from N.A.T.K.E. failed to present themselves for work on Christmas Day, the General Purposes Committee said the whole matter was gone into by the area Conciliation board, where it was clear that nothing contrary to the national agreement had been done by Mr. Milner, the member concerned.

In order to get rid of the dispute, which was becoming wearisome to the N.A.T.K.E., as well as a continuing pin-prick to Mr. Milner, the whole matter was discussed in London, and as a result the boycott was withdrawn. It was agreed that an endeavour should be made to find employment for the two discharged employees. Mr. Milner, realising that one of the discharged projectionists had suffered through following the advice of N.A.T.K.E., which had resulted in some weeks' unemployment on a limited amount of unemployment pay, as an act of grace gave him £25. The whole matter had now been settled.

COUN. H. SIMPSON thanked the General Secretary and Mr. O'Brien for their assistance in the settlement of this case, which showed that a boycott was not effective at all, because the member had not lost any business—in fact, if anything, his returns improved.

J. F. DOBSON also wished to convey his grateful thanks to the General Secretary and his appreciation of the continual help he had received from him throughout this long and difficult case.

Phyllis Steane announces that Harold Coombs has been engaged for a tour of the Granadas.

W. WESTWOOD

C.E.A. REAPS REWARD FROM CORPORATION BILL FIGHT

12 Month Bar on Entertainment Film Screenings

AS the result of the appeal against the clauses in the Swindon Corporation Bill empowering the provision (*inter-alia*) of kinema entertainments and the use of lands or buildings to be erected at Coatewater and Lydiard Park for a similar purpose, the C.E.A. obtained useful concessions.

These included restrictions of film shows except in connection with art, education, drama, science, music or literature to films not earlier than 12 months after general release.

The Corporation also shall not charge prices lower than the lowest price at local kinemas or to allow the use of premises for kinema entertainment except on the best terms that can be obtained unless for a charitable or cultural show.

Children's Matinees

A LETTER from the K.R.S. enclosing a complaint that some exhibitors were not giving details of their children's matinées was read.

The GENERAL SECRETARY stated that this was a matter in which a few exhibitors were a little lax. The legal obligation was if a film were booked for the whole week or the last three days of the week on a percentage basis it entitled the renter to percentage on all takings during that period and some years ago much trouble had been taken to negotiate the inclusion of the following clause on contracts:—

> "Excluding children's matinée held on Saturday from 2 p.m. to 4.15 p.m. for which a special programme has been or will be booked. Separate rolls of admission tickets will be used overprinted "'Children's Matinée.'"

There were two points at issue: it secured the position of the exhibitor when he had a special film for children's matinées and secondly prevented abuse. It would be advisable, declared W. R. FULLER, for branches to draw the attention of their members to this to make sure that the clause went into the contract.

Transport Bill

REPORTING on the Transport Bill, it was recalled that arrangements were made for Dodds Parker, M.P., to table an amendment in Clause 40, Subclause 2, for the exclusion of film transport. This amendment fell under the guillotine

Arrangements are being made for the amendment to be tabled in the House of Lords.

Sweets and Tobacco

THE report of the Committee of Inquiry of the Scottish Home Department on the closing hours of shops stated that it could not recommend that the sales of sweets at places of entertainment—a long-standing practice—should be curtailed.

There was a similar decision in respect of the sale of tobacco and matches to members of the audience.

It adds that enforcement of sales to members of the public, other than the audience, are already prohibited and should not be difficult of enforcement.

The PRESIDENT stated that he was sure all had read of the bereavement suffered by Sir Alexander King in the loss of his mother and would wish to send their sincere sympathy. This was agreed.

A letter of thanks from R. P. Baker for sympathy extended to him during his recent illness was read and noted.

Territorial Recruiting

A LETTER from the East Lancashire Territorial Army and Air Force Association to the South and East Lancs branch, requesting display of slides for their recruiting campaign was considered.

Coun. J. DREW moved, Coun. H. S. GENT seconded, and it was agreed: "That if the Central Office of Information issue a film on the recruiting drive, or there are film flashes at the end of the newsreels for recruiting, it be left to these"

Cabaret and Cine Variety

THE following resolution from the Agents' Association, Ltd., was noted:—

"Cabaret and Cine Variety. The committee will agree to the 25 per cent. quota for foreign artistes being spread over a period of three months, providing that in each case the managerial interest concerned gives definite guarantees that the kine, variety or cabaret season will be for a continuous period of three months."

Newport Success

AS a result of representations, the Newport Corporation's proposal compulsorily to acquire the Lyceum, Newport, has been dropped.

The L.F. and P. report dealing with the subject states:—

"One of their councillors let the cat out of the bag at a council meeting by disclosing that the real object was to acquire a place where they could give theatrical performances. As this was a gross abuse of the Local Government Act, 1933, a protest was duly lodged with the Welsh Ministry of Health."

National Flood Distress Fund

The Lord Mayor of London wrote stating that he had been "shot" for the Flood Distress Fund film trailer, which had been approved by the Association, and conveying his personal thanks.

New Members

Thirteen new members were elected.

It was confirmed that the next meeting be held on June 11, at Eastbourne.

No Reinstatement for Dismissed Operator

Unsuccessful application for re-employment was made by John Joseph Bonney, of Pendennis Street, Liverpool, an operator, formerly in the service of the Odeon, London Road, Liverpool, at Liverpool Reinstatement Committee on May 14.

Bonney said he was employed at the Odeon from November, 1941, to December, 1942, as a second operator. He then joined the R.A.F. and his service ended in November, 1946, when he was reinstated as second operator. In April last he was dismissed.

On behalf of Odeon Theatres, Ltd., it was stated Bonney was dismissed as he had refused to accept a transfer to a theatre at Colwyn Bay at a wage of £5 10s. a week. This was 6d. a week higher than his wage in Liverpool and £1 more than the standard rate for Colwyn Bay.

Bonney declared that no reason was given when he was dismissed. By going to Colwyn Bay and maintaining himself there, he was in a less favourable financial position.

NOTTS & DERBY

CONSULT C.E.A.
ADVISER FIRST

"Unreasonable Demands" by N.F.S. Inspection Personnel Resented

COMPLAINTS were made by Notts and Derby exhibitors about inspections by N.F.S. personnel. It was suggested at the recent branch meeting that if members received what they considered an unreasonable demand they should ask the N.F.S. to put the demand in writing before taking any action.

It was pointed out that under no circumstances should exhibitors carry out unreasonable recommendations until such time as they had instructions from the authorities concerned.

Members were reminded that they were at liberty to consult the C.E.A. technical adviser on such matters and should send details of any cases to the secretary, who would forward them to Leslie Knopp for his observations.

Flood Distress Fund

FOLLOWING a request from the Lord Mayor of Nottingham that the branch should support his Flood Distress Fund, said the **Secretary** (R. F. Prior), the Executive Committee had met and decided, owing to the divergence of opinion as to the best method to be adopted, that it should be left to exhibitors.

A minimum target of 1s. per seat was suggested for grade "A" houses, 9d. per seat for grade "B" and 6d. for grade "C."

In view of the fact that many kinemas would consider themselves bound to collect on behalf of local funds it was decided that in such cases the kinema concerned should send in its collection to the secretary with instructions regarding the local fund for which the money was to be earmarked. It was decided that members should be asked to hold collections during the week commencing Sunday, April 24, so that the benefit of concerted action would be reaped.

Members who had already held collections were asked to notify the secretary of the amount collected and to whom it had been given in order that they might be included in the final figures.

Northern "Glebelands"

A REPORT regarding the Northern home of the C.T.B.F. was given by H. **Elton**, who said that the fund had received an offer of some property, but after an inspection by a representative committee it was deemed to be unsuitable. It had been decided that the Morecambe and Lytham area would be the best districts and it was hoped to find suitable property in that area.

The C.T.B.F. having asked that a representative of Notts and Derby Benevolent Fund Committee be nominated to act on the Committee of Investigation regarding the new Northern home, it was decided to elect Mr. Elton.

The secretary of the C.T.B.F. wrote thanking the branch belevolent fund for their offer to hand over the balance of the local fund for the purpose of endowing a bed in the new Northern home.

Langham Brown expressed his thanks to the C.T.B.F. for kindness extended to his manageress during her stay at Glebelands.

Branch Membership

MR. SHORT again raised the question of branch membership certificates and membership cards, which proposal was turned down by the General Council some time ago. The branch expressed itself in favour of having membership cards and possibly certificates for display in kinemas.

Mr. **Pollard** undertook to raise the matter again at the next General Council meeting.

The National Coal Board asked how many members were willing to show the 800-ft. film, "Mining Review," which was the first of a monthly series. There was no hire charge and the film counted for British short quota. National Screen Service were distributors.

The following changes of nominee were approved: Globe, Nottingham, S Graham, vice Jos. Spencer; Metropole, Nottingham, H. C. Burrage, vice H. P. Chant; Ritz, Ilkeston, F. E. Williams, vice V. McLaglan; Cinema, Stanton Hill, F. E. Williams, vice S. Graham; Empire, Heanor, L. B. Truman, vice J. E. Machin; Forum, Aspley, J. E. Machin, vice the late F. Sharples.

"Grave Apprehension"

The National Appeal Board, it was stated, was sitting on May 8 for the purpose of deciding the interpretation of Clause 21 of the National Wages Agreement.

It was agreed to support other branches in sending an appropriate telegram to the Board of Trade and various M.P.s, expressing grave apprehension at the proposal to abolish the renters' quota.

R. J. **Black** commented upon the excellent organisation for the S.O. poll at Derby and desired to place on record appreciation of the work done by Mr. Thorp, of Odeon.

R. F. Prior was congratulated upon the birth of a son. Percy Dennis, the son of a very old member, Tom Dennis was welcomed to the branch. Sympathetic references were made anent the passing of Brian Ludlow.

William J. Kupper and James Pattinson at a dinner in New York in honour of the 20th Century-Fox British sales director at which Spyros Skouras and Murray Silverstone acted as hosts

Rank Organisation News Centre

THE first major move in the development of the public relations and publicity division of the J. Arthur Rank Organisation, Ltd., is announced.

A central Press room now operates at Imperial House, Air Street, Regent Street, W.1.

The new development has been planned to facilitate the rapid distribution of film news to the Press of the world. It will be in the charge of Capt. R. J. B. Kenderdine (R.N., rtd.), F. H. Pullin, formerly deputy features editor of the *Star*, will be news editor, and David Chancellor, who will continue to edit *British Picture News*, will be features editor.

Capt. Kenderdine until recently was Deputy Director of the Department of Naval Information at the Admiralty.

Report of the Deputation to Central Office of Information

THE officers of the C.E.A. had a discussion with Robert Fraser, Director General, and others at the Central Office of Information as to the proposed issue of films.

The C.O.I. has put the "Monthly Release" right at the top of its priority list, for importance of subject, for quality, and for theatrical appeal. It has produced a programme of 16 titles from which the programme for the current year will be chosen. A special feature is a series of Technicolor comedy cartoons, in which a character by the name of "Charley" will explain Government legislation as an ordinary chap for the ordinary chap. The colour cartoons, which will be produced by Halas Batchelor, are planned to start in the late autumn.

Until the cartoon series is released, and alongside with it, on alternate months, films will be selected for release from the following list of subjects:—

MONTHLY RELEASES.

"The Balance" (delivered, principles of the exports/imports business and the need for increased production.

"Oil Helps Out" (editing), shows how plants, railway engines, etc., are being converted to oil fuel.

"School-Leaving Age" (editing), topical film about the raising of the school-leaving age to 15. Pros. and cons. The beginnings of the new educational system.

"Dover Story" (production), success story of the rehousing drive in Dover.

"Battle for the Fens" (production), a self-contained little story with excellent Dutch coverage available.

"U.N.E.S.C.O." (scripting), what U.N.E.S.C.O. stands for in human terms.

"Electricity Film" (production), a straight reporting film, explaining the national situation.

"Coal Miners Above Ground" (production), a bright little film about what Welsh miners do in their spare time.'

"Incentive" (scripting), a discussion film about what makes people work.

"Factory Incident" (scripting), a human story about a disabled man in a factory

"An Englishman's Home" (scripting), a discussion film about the rights and wrongs of new towns.

"Holidays with Pay" (scripting), a Gay Little film about the English in their summer holidays.

"Taxation" (scripting), popular explanation of how the money raised by income-tax is actually spent.

"Under-Manned Industries" (scripting), an examination of the country's manpower budget.

B.F.P.A. TACKLES THREAT OF LESS MANPOWER

Unions Negotiate Details of 44-Hour Week

THE British Film Producers' Association, well advanced with its campaign for screen space for more British pictures enforced by Films Act legislation, is faced with a major labour problem as the three production unions negotiate for a shorter working-hour week. Coupled with this is a pending series of talks by a joint union-producer committee on the subject of absenteeism.

The producers met the unions last week to discuss working hours. The unions originally asked for a 40-hour week: but this was later set at 44 hours. Now the B.F.P.A. is anxious to shape an agreement which will encourage studio workers to maintain production output on shorter hours.

A.C.T. Co-operation

George Elvin, general secretary of A.C.T., told the **Kine.** this week that his union was prepared to co-operate in any form which may help to keep up production. This, he said, would be part of the work of the Joint Production Committee recently set up by the B.F.P.A. and the unions.

Freezing Production Costs

A B.F.P.A. spokesman points out that the present problem on the new working week deal is to establish new wage and overtime scales. The unions want the basic wage adjusted to allow for the shorter-hour week, so that they are not out of pocket. The producers are anxious to avoid excessive overtime payments which would send up production budgets.

Studio Absenteeism

The unions are expected to report progress to their members before another meeting is held. Meanwhile, the B.F.P.A. has been collecting facts from each studio concerning absenteeism. This subject has not been discussed yet between the producers and the unions, but is top on the priority list for talks as soon as a date can be fixed and the B.F.P.A. has its case briefed.

The producers during recent weeks have held labour talks nearly every day and are making a determined effort to stabilise the whole labour front—whether it be artists, musicians, carpenters or cameramen—before the new Films Act comes into operation.

Delegation of Powers Wanted

Arising out of the Sunday opening controversy, an effort is being made at Hinckley, Leicestershire, to persuade the County Council to delegate its licensing powers to the Urban District Council.

"Scarface" Turned Down

Bury Watch Committee has declined the application for the local distribution of "Scarface.

Fourteen years ago, when "Scarface" was released to local kinemas, the condition was made that it should not be shown to audiences of persons under the age of 18.

A. TACKLES
AT OF
MANPOWER

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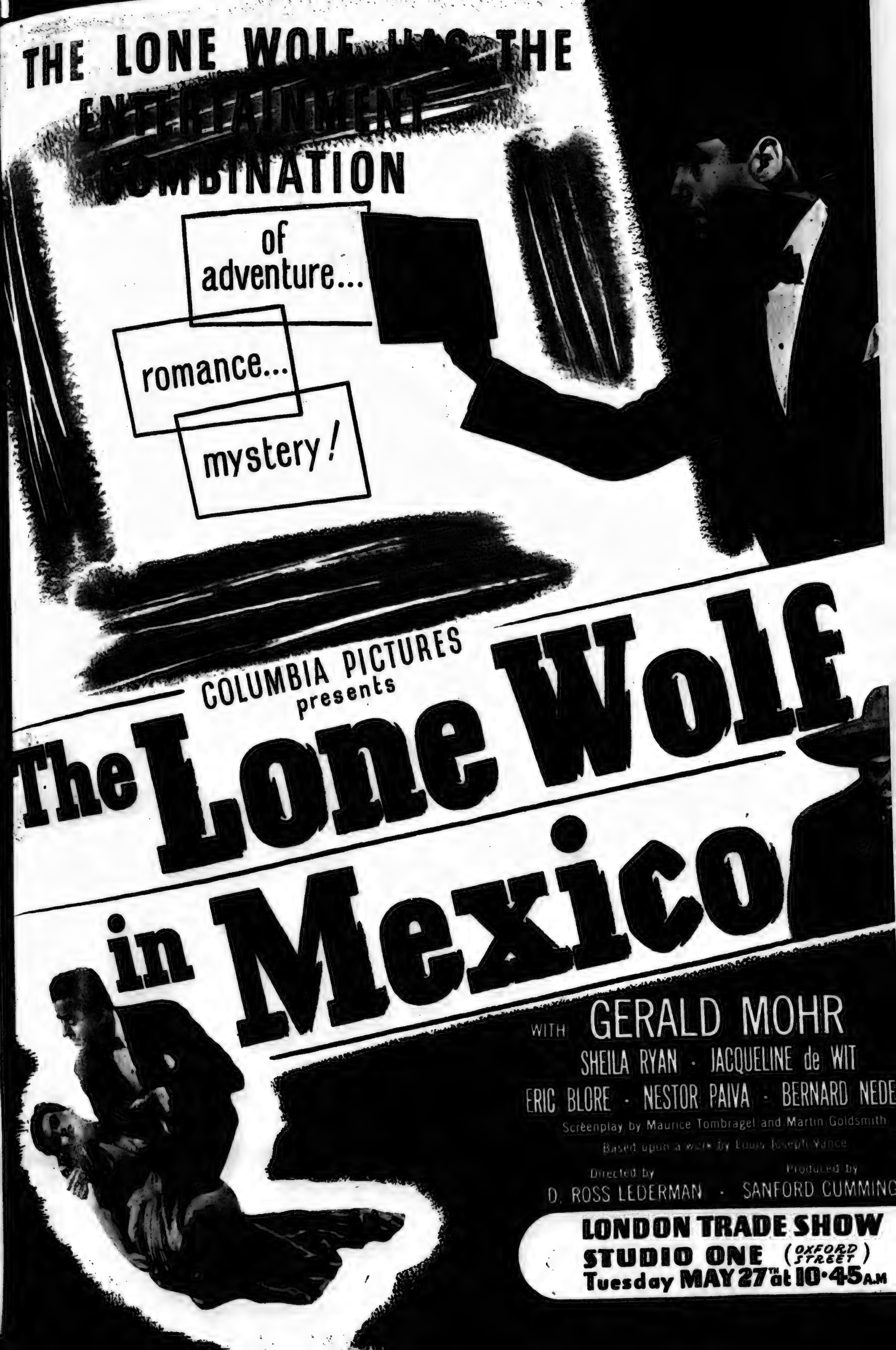

THE LONE WOLF HAS THE ENTERTAINMENT COMBINATION

of adventure...

romance...

mystery!

COLUMBIA PICTURES presents

The Lone Wolf in Mexico

WITH GERALD MOHR

SHEILA RYAN · JACQUELINE de WIT

ERIC BLORE · NESTOR PAIVA · BERNARD NEDE

Screenplay by Maurice Tombragel and Martin Goldsmith

Based upon a work by Louis Joseph Vance

Directed by D. ROSS LEDERMAN · Produced by SANFORD CUMMING

LONDON TRADE SHOW
STUDIO ONE (OXFORD STREET)
Tuesday MAY 27th at 10·45 A.M

EXTRACTS FROM CINEM
AMERICA TODAY by Philip Gerard

COLUMBIA PICTURES

THE
Jolson Stor

AL JOLSON

COLUMBIA'S

FINANCIAL FACTS AND FIGURES

By V. J. BURTT

Dealings in Gaumont-British New "A" Shares

STOLL THEATRES TO REDUCE CAPITAL

AN official quotation has now been granted by the Council of the London Stock Exchange in 1,621,913 new "A" ordinary shares of 5s. each in Gaumont-British Picture Corporation.

These shares form part of a block of 3,500,000 new "A" shares, which were created in March last, when it was stated that a maximum of 2,450,000 shares would be needed for the proposed acquisition of Associated Provincial Picture Houses shares.

Shareholders in Associated Provincial Picture Houses were offered 3½ Gaumont-British "A" ordinary, plus 2s. 6d. in cash, for each A.P.P.H. £1 share. The new "A" shares are eligible to receive the final dividend for the year ended March last.

Stoll's £85,467 Profits

The profit of Stoll Theatres Corporation for 15 months to December 31 last amounted to £85,467, including profit on sale of an investment of £12,633. For the previous 12 months the profit before tax was £54,488.

Final dividend is to be 3¾ per cent., making 6¼ per cent. for the period, which is the equivalent of 5 per cent. for 12 months, the same as for the year to September 30, 1945.

Directors propose to reduce the capital by £420,484 by writing down the existing £1 ordinary and management units by 4s. each. It is explained that as the bulk of the investment in Stoll Picture Productions was not represented by assets now was the proper time for this matter to be dealt with. The company has a debit balance of £385,768, representing losses incurred from the year 1924 onwards.

Share Prices

Outstanding movements were A.P.P.H., which, with a rise of 1s. 3d., have now recovered substantially the loss which followed the terms of the proposed G.-B. acquisition. British and Dominions, at 22s. 6d., also gained 6d., while British Lion ordinary were 3d. better at 6s. 9d., and British Lion Studios 6d. up at 5s.

On the other hand, Gaumont were 1s. 1½d. down at 26s. 1½d., with the 3¾ per cent. debentures £1½ lower at £102½. P.C.T. Construction 7 per cent. pref. lost 6d. at 30s. 6d., and United Entertainments ordinary 3d. at 11s.

SHARE MARKET BAROMETER

	1946		Latest.	Change.
	High.	Low.		
African Theatres Ord.	£6¾	£5¾	£7¼	—
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	30/4½	— -/1½
" " 6% Pref.	32/6	25/3	29/-	+ -/6
" " 4½% Pref-Pf.	25/4½	22/1½	23/6	—
A.P.P.H. Ord.	46/3	28/-	46/3	+ 1/3
Brit. & Dom. Films (12/-)	27/3	17/4½	22/6	+ -/6
" " 5½% Pref.	23/4½	20/-	24/-	+ -/3
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	15/6	—
" " Ord.	6/10½	5/6	6/9	+ -/3
Brit. Lion Studios Ord.	6/6	3/10½	5/-	+ -/6
" " 6% Pref.	26/-	24/6	20/-	+ -/6
" " 5% Notes	100½	98½	90	—
" " 4% Debs.	102½	98¾	99	+10/-
Capital Prov. News (5/-)	20/6	12/-	16/9	+ -/3
Cine Television "B" Ord.	6/7½	2/6	3/3	—
Dufay-Chromex Ord. (2/-)	6/3	3/7½	5/-	—
Gaumont British Ord. (10/-)	28/10½	21/3	26/1½	— 1/1½
" " "A" Ord. (5/-)	18/6¾	12/-	13/-	—
" " 5½% 1st Pref.	28/10½	21/3	27/3	— -/3
" " 3¾% Debs.	£109½	£100	£102½	— £1½
General Theatres Prefd. (6/8)	28/6	12/6¾	27/6	—
" " 3½% Debs.	£105½	£102½	£99½	+ £1
Granada Theatres 1st Pref.	22/9	19/-	21/3	— -/3
Kinemas Ord. (5/-)	12/7½	10/-	12/6	+ -/3
London & District (5/-)	8/6	8/9	—	—
Mde. Tussaud Def. (1/-)	7/9	4/0¾	5/9	+ -/3
" " Prefd. Ord.	30/3	22/6	25/6	—
Moss Empires Ord.	48/0	40/-	41/3	— 1/3
" " Cum. Pref.	25/3	23/-	24/-	—
" " 3½% Deb.	£105	£103	£105	—
Odeon Associated 4½% Pref.	—	—	22/-	+ -/3
" " 3½% Debs.	—	—	£100½	+ 5/-
Odeon Props. 4½% Pref.	25/3	21/-	23/-	—
" " 3½% Debs.	£109	£98	£103½	—
" " 4% Debs.	£108¾	£101½	£105½	—10/-
Odeon Theatres Ord. (5/-)	53/1½	38/9	47/6	—
" " 6% Pref.	30/6	25/9	29/3	+ -/3
" " 5% Debs.	£107½	£100	£102	—
P.C.T. 10% Cum. Pref.	41/10½	36/9	37/6	—
" 7½% "A" Pref.	33/9	30/7½	34/0	—
" 7½% "B" Pref.	33/9	31/-	33/6	—
" Construction 7% Pref.	33/3	28/3	30/6	— -/6
Scophony (5/-)	16/-	6/6	7/1½	—
Stoll Theatres Corpn.	24/9	17/9	19/3	— -/9
Twentieth Cent. Ord. (5/-)	5/1½	3/-	4/-	—
" " 6% Pref. (10/-)	12/3	7/6	10/9	+ -/3
United Entertainments Ord. (5/-)	11/11½	10/3	11/-	— -/3

BRITISH LION FILM CORPORATION LIMITED

The nineteenth Annual Ordinary General Meeting was held in London on May 20, 1947. MR. HUGH QUENNELL (Chairman) said :—

When I last addressed you it was on the eve of going to the public for fresh capital to the extent of £1,000,000. We told you what we proposed to do with that additional money, and gave you some estimate of the probable or possible results. On June 11, 1946, we in fact were faced with an overwhelming response to our invitation to the public to subscribe for an additional 4,000,000 shares of 1s. each at the price of 5s. per share.

Your Directors told the public for what purpose we wanted the money and what were, in our opinion, the chances of an adequate return on their investment. In the first place, we had to pay off an overdraft of £350,000 which had been obtained to enable the Company to acquire a controlling interest in British Lion Studio Company, Ltd.—then known as Sound City (Films), Limited—owning Film Studios at Shepperton, Middlesex.

Then we wanted money to assist independent producers to produce films. We have had delivered to us through these Producers five films, three for exhibition before March 31, 1947, and the other two are due to be shown within the next few weeks. I should like to say a word about one of these films, the "Courtneys of Curzon Street." That picture, produced by Herbert Wilcox and starring Anna Neagle and Michael Wilding, had its premiere at the Empire on May 8. It follows on Herbert Wilcox's "Piccadilly Incident"—the recipient of the *Daily Mail* Award for 1946—in which contest Anna Neagle was second only to Margaret Lockwood and Michael Wilding second only to James Mason.

I speak not for myself—I speak with the voice of Sir Arthur Jarratt, whose position in the industry is unrivalled—when I say that we are confident that the "Courtneys" will prove an outstanding box-office success. This Company, is, of course, the Distributor of that film. But it is more. Our arrangements with Herbert Wilcox are that he is to produce six pictures, in three of which Anna Neagle is to star.

I now turn to the Balance Sheet. The whole structure of the business has changed and we have not included comparative figures for the previous year—next year we shall do so, and the accounts will be out and the General Meeting held not later than May 31.

The Share Capital shows the increase made in June last year. The Share Premium account arises from that issue being a premium of 4s. per Share on 4,000,000 Shares. To that account we have, however, debited the expenses of the issue leaving a net figure of just under £750,000.

The next item is also a new one. Capital Reserve £52,421. That is made up of £19,000 representing our 20 per cent. E.P.T. refund and £33,000 a capital profit made on the sale of our interest in the Worton Hall Studios sold at a valuation to the British Lion Studio Company, Ltd. The three items, Capital, Share Premium Reserve, and Capital Reserve (with the balance of undistributed profit) total £1,213,585. That is the total of the permanent capital employed in the business and it is the amount of capital which we have to reward by the payment of dividends. When therefore you consider the rate of dividend declared you must equate it the figure of £1,200,000, and not merely regard it as a high dividend on the small figure of issued capital.

On the assets side we still retain, but hope shortly to dispose of, the Lion Studios at Beaconsfield. These Studios are under lease to the Government for 21 years and on sale should provide a satisfactory capital profit.

The item, "Subsidiary Companies," requires some explanation. As regards the investment of £714,962, it consists of three items. The major one of £614,000 is our investment at cost in British Lion Studio Company, Ltd. The remaining £100,000 represents investments (£50,000 each) in two wholly owned subsidiaries. Shepperton Productions, Ltd., and British Lion Production Assets, Ltd. Both these companies were formed during the year under review. Shepperton Productions, Ltd., is really a holding company and holds certain assets such as story rights which are acquired in contemplation of being converted into films. It makes neither a profit nor a loss.

British Lion Production Assets, Ltd., performs a different and more active function. That company steps in when production on any film commences. It provides considerable technical facilities for our Independent Producers chiefly in the costing and accountancy branches of film production. That company also makes neither a profit nor a loss. But its services do not go unrewarded, for in the rent which is charged to a Producer for Studio space there is an allowance for the services rendered by the Production Assets Company. The amount is paid direct to this Company. In the year to March 31, 1947, these fees for management amounted to £20,000.

Now let us pass to the Profit and Loss Account. Our figure of gross profit is £223,455. That does not include any dividend from our shareholding in the Studio Company. The accounts of the Studio Company will be available by the end of June and will, I hope, justify the payment of a dividend which will, of course, come into the current year's results.

The final result of the year's trading is to carry to the appropriation account a sum of £105,590. We recommend to you that of this amount, coupled with the £21,931 brought in from last year, £55,641 should be reserved to meet our taxation liabilities and that :

(*a*) The full 10 per cent. dividend on the Participating Preference Stock be paid, and

(*b*) A dividend of 30 per cent. be paid on the Ordinary Stock.

These dividends will absorb net £43,562, and subject thereto would enable us to carry forward £28,319 as compared with £21,931 brought in. We hope that you will find the results and recommendations not unsatisfactory.

There is one other item on the accounts to which I should refer. A note on the Balance Sheet draws to your attention the fact that we have guarantees outstanding to the extent of £665,000. All these guarantees are in respect of finished films—a point of some importance. The maximum liability in respect of any one film being £175,000. These guarantees naturally diminish day by day as the films are exploited. The figure to-day is a good deal less than £665,000, but it is naturally subject to increase as more films are delivered and fresh guarantees are given.

Next I approach the third leg of my speech to you. We started the year with three pictures in production by independent Producers under our auspices. Sir Alexander Korda—whose pictures in the past 14 years have produced for the Treasury from the American market a considerable sum in dollars—is producing and personally directing in Technicolor Oscar Wilde's "Ideal Husband," with Paulette Goddard, Michael Wilding and Sir Aubrey Smith in the leading roles.

Sir Alexander Korda is also producing and Mr. Julien Duvivier is directing a Black and White Picture, "Anna Karenina," with Vivien Leigh as the leading star. Finally, Mr. Anthony Kimmins is producing and directing "Mine Own Executioner." The Studios are therefore full and three pictures are coming off the floor to go part of the way to satisfy our commitment to you to deliver six pictures by March 31, 1948. I said finally, but that is not quite correct, for Mr. Edward Black has finished the exterior (representing about a third of the picture) of "Bonnie Prince Charlie," also in Technicolor. That will be finished about September of this year and will star David Niven. Naturally other films are in course of preparation.

With what we have achieved in the year just past, and programme now proceeding I can, I think, say with cautious optimism that we should be able, this time next year, to present to you accounts which will fully justify our forecast for 1947-48 as set out in the prospectus.

The accounts were approved and adopted.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Cheers for Miss Bishop (Grand National)—U.S.	**95 min. (U)**	Martha Scott, William Gargan, Edmund Gwenn.	Sentimental period piece, gracefully adapted from a best-seller. "Kine" review May 8, 1941.	**Good general booking (CC).**
Cigarette Girl ... ... (Columbia)—U.S.	**67 min. (A)**	Leslie Brooks, ... Jimmy Lloyd, Ludwig Donath.	Unpretentious musical comedy drama. Daydream story thin, but acting and presentation reasonably good.	**Passable small hall second (CC).**
Dangerous Money ... (Pathe)—U.S.	**65 min. (A)**	Sidney Toler, ... Gloria Warren, Victor Sen Young.	Compact and exciting Charlie Chan murder mystery comedy melodrama. Story holding, acting adequate and direction resourceful.	**Safe series second (C).**
Daniel Boone ... ... (Grand National)—U.S.	**59 min. (U)**	George O'Brien, Heather Angel, John Carradine.	Outdoor melodrama of American pioneers. Original "Kine" review Nov. 19, 1936.	**Reliable popular revival (CC).**
†Duel in the Sun ... (Selznick Incorporated) —U.S.	**135 min. (A)**	Jennifer Jones, ... Joseph Cotten, Gregory Peck.	Full-blooded period western, in Technicolor. Story sexy, but acting good and technical presentation breathtaking. Mass and general appeal obvious.	**Infallible box-office proposition (NC).**
Egg and I, The ... ... (General F.D.U.)—U.S.	**107 min. (U)**	Claudette Colbert, Fred MacMurray, Louise Allbritton.	Crazy barnyard extravaganza, based on best-seller. Story slight, but teamwork versatile and gags evergreen.	**Obvious title and star comedy bet (CC).**
Gambling Daughters ... (Butcher's)—U.S.	**63 min. (A)**	Cecilia Parker, ... Roger Pryor, Robert Baldwin.	Romantic melodrama with a girls' school background. "Kine." review January 29, 1942.	**Average second (NC).**
Green Hell ... ... (Eros)—U.S.	**85 min. (A)**	Joan Bennett, ... Douglas Fairbanks, Jun., George Sanders.	Spectacular melodrama of adventure in the Amazon jungle. "Kine." review April 4, 1940.	**Very good revival (C).**
High School Hero ... (Pathe)—U.S.	**65 min. (U)**	Freddie Stewart, ... June Preisser, Ann Rooney.	Collegiate musical comedy. Story silly and acting childish.	**Sub-standard second (CC).**
Hollywood Cowboy ... (Grand National)—U.S.	**64 min. (U)**	George O'Brien, ... Cecilia Parker, Maud Eburne.	Rugged outdoor Western reviewed in "Kine," June 10, 1937.	**Useful second (CC).**
How Green was My Valley (20th Century-Fox)—U.S.	**118 min. (A)**	Walter Pidgeon, Maureen O'Hara, Roddy McDowall.	Spectacular melodrama adapted from Richard Llewellyn's best seller. "Kine" review January 29, 1942.	**Timely reissue for all (C).**
***I Met a Murderer ... (Exclusive)—British.**	**62 min. (A)**	James Mason, ... Pamela Kellino, Sylvia Coleridge.	Romantic melodrama with poignant murder twist. Originally reviewed in "Kine." issue of March 2, 1939.	**Box-office revival (NC).**
Jungle Flight (Paramount) —U.S.	**68 mins. (A)**	Robert Lowery, ... Ann Savage, Barton MacLane	Half-pint romantic melodrama. Robust superficial incident, acting and presentation adequate, but flying sequences monotonous.	**Fair to middling second (C).**
Melting Pot, The ... (Columbia)—U.S.	**64 min. (U)**	Jean Porter, ... Shirley Mills, William Mason.	Fatuous collegiate comedy drama. Nothing to recommend.	**Bad ! (CC).**
***Oh Mr. Porter ... ... (International)—British.**	**84 min. (U)**	Will Hay, Moore Marriott, Graham Moffatt.	Riotous comedy with slapstick adventures of incompetent railway staff. "Kine" review October 14, 1937.	**Good revival for the masses (CC).**
Shadow of Blackmail ... (Pathe)—U.S.	**69 min. (A)**	Kay Francis, ... Paul Cavanaugh, Robert Shayne.	Romantic melodrama, a vigorous racket exposed. Acting and atmosphere adequate and surface action robust.	**Reliable rough-house programmer (NC).**
Shadows on the Range ... (Pathe)—U.S.	**57 min. (U)**	Johnny Mack Brown, Raymond Hatton, Jan Bryant.	Nutshell western. Teamwork and staging good.	**Acceptable horse opera (CC).**
Son of Frankenstein ... (Eros)—U.S.	**96 min. (H)**	Basil Rathbone, ... Boris Karloff, Bela Lugosi.	Gripping thriller Reviewed in "Kine." February 23, 1939.	**Good popular booking (NC).**
Thirteenth Hour, The ... (Columbia)—U.S.	**65 min. (A)**	Richard Dix, ... Karen Morley, John Kelloff.	Cameo crime melodrama, the latest Whistler. Story far-fetched but acting reasonably good and staging up to scratch.	**Moderate second (C)**
Tarzan and the Huntress (RKO-Radio)—U.S.	**73 min. (U)**	Johnny Weissmuller Johnny Sheffield, Brenda Joyce.	Jolly and exciting pocket serial. Thrills big and animal interest compelling.	**Box office hokum (CC).**
Windjammer ... ... (Grand National)—U.S.	**58 min. (U)**	George O'Brien, Constance Worth, William Hall.	Adventurous sea drama. Reviewed in "Kine," September 9, 1937.	**Average second for the family (CC).**

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

***British Picture. † In Colour.**

REVIEWS—continued on page 26

The LION'S ROAR

ARS GRATIA ARTIS

Contributed each week by Leo of Metro-Goldwyn-Mayer.

"GOOD FILMS DON'T NEED TO BE NEW"

headlines the *Sunday Express.*

* * *

Perhaps Stephen Watts saw this page last week. Certainly he saw two of my revivals—"A DAY AT THE RACES" (generally released) and "THUNDER ROCK"—which I am re-presenting at the Ritz.

* * *

Like millions more picturegoers, Mr. Watts was occupied during the war with other than film affairs; and, like them, he welcomes a chance of seeing screen classics (oh, yes, I include the Marx Brothers' laughter epic in this category) previously missed.

* * *

Add to these the other millions who want to see their favourite pictures again; and the point of my little sermon last week is sharply emphasised.

* * *

Incidentally, Watts is one of many critics and innumerable members of the public who are praising the first of the made-in-Britain series of Fitzpatrick Traveltalks, "LOOKING AT LONDON."

* * *

Talking of revivals, here's a note from my Belfast branch manager, F. I. Keogh, worth quoting:—

"Our release, 'BLOSSOMS IN THE DUST,' at the Imperial, is doing the best business in town. Mr. Lodge is very well pleased with this re-issue. As a matter of fact, queues have been the largest for the cinema in a number of months. On its original issue Greer Garson had not anything like the same following as this star enjoys to-day, and the public are clamouring for her in the role of Edna Gladney."

* * *

To-day's big event for me, and I think for all exhibitors in the London district, is my trade show (Tower St., 10.30 and 2.30) of "THE YEARLING."

* * *

"THE YEARLING" has been on my mind for nearly ten years now. Ever since I first determined to make a film of Marjorie Kinnan Rawlings' magnificent novel way back in 1939.

* * *

The difficulties were enormous, and often seemed insuperable.

* * *

As has happened with other great pictures—*e.g.*, "BEN-HUR," "THE FOUR HORSEMEN OF THE APOCALYPSE," "G.W.T.W."—there were times when one despaired of the task.

* * *

Perhaps this has happened during the making of all really great pictures.

In "THE YEARLING'S" case, there was the wild and difficult location country: the desolate scrub lands of Northern Florida; the 469 animal, bird and reptile actors; the search for "Jody," during which over 19,000 boys were either photographed, investigated or interviewed before Claude Jarman, Jr., was finally chosen.

Claude Jarman, Jr., Jane Wyman and Gregory Peck in a thrilling scene from "THE YEARLING."

* * *

In 1941, the first company was sent on location, with Spencer Tracy starring and Gene Eckman as "Jody"; but location difficulties and hardships were so great that the whole project was temporarily shelved.

* * *

But "THE YEARLING" was still on the Leonine mind.

* * *

I never stopped planning the perfect cast, and perfect production conditions, until finally—five years after—"THE YEARLING" was triumphantly launched—

* * *

—to win more, and more varied, Awards in U.S.A. than any film since "G.W.T.W."

* * *

I'm very proud of one honour it has already received in Great Britain.

* * *

Its choice as the film to be presented, before Princess Alice, Countess of Athlone, and a most distinguished audience, at the Printers' Pension Corporation Anniversary Year Premiere next Thursday, May 29.

* * *

If you haven't already bought your seats for this big occasion, take my advice and get in touch quickly with the Empire or the Lady Waleran, 79, Davies Street (Mayfair 0525).

MAISIE ON MONDAY.

Next week's release is "UNDERCOVER GIRL," a new and particularly exciting "Maisie" adventure, with Ann Sothern, that brilliant young actor, Barry Nelson (seen with her above), Mark Daniels and Leon Ames.

PREVIEW.

A glimpse in advance of "GREEN DOLPHIN STREET" and three of its galaxy of stars, Lana Turner, "heartthrob" Richard Hart, and Van Heflin. With them are Donna Reed, Edmund Gwenn, Reginald Owen, Gladys Cooper and Dame May Whitty.

* * *

Meet you here next week.

-Leo

Reviews for Showmen

DUEL IN THE SUN

Selznick Incorporated. American (A). Photographed in Technicolor. Directed by King Vidor. Featuring Jennifer Jones, Joseph Cotten and Gregory Peck. 12,150 *feet. approximately. Release not fixed.*

FULL-BLOODED period Western, photographed in Technicolor and vigorously accompanied by full orchestra and celestial choir. It deals mainly with the ding-dong rivalry of two sons, one good and the other evil, of a tough old Texas cattle baron for a spirited half-breed Indian girl who, apparently, has difficulty in saying " No." The sexy basic plot is heavily draped with all the conventional trappings, but proves more than equal to the strain. Well done in an earthy sort of way—the acting is uniformly good and the spectacular highlights and photography superb—it's certain to make muck-raking pay. Shame on us, we were thrilled by practically every foot and minute of it. Infallible general box-office proposition.

Story.—Fiery Pearl Chavez goes to live with Senator McCanles, a chair-ridden but tough cattle baron, and his meek wife, Laura Belle. Jesse, McCanles' elder son, is a clean-living lawyer, but Lewt, McCanles' second-born, is unscrupulous. Nevertheless, he is McCanles' favourite. Jesse is attracted by Pearl, but she finds his gentlemanly approach mystifying, and while Jesse is making up his mind to propose, Lewt wins her. Old McCanles is at war with Langford, a railway magnate, and Jesse leaves home after disapproving of his father's strong-arm methods and becomes engaged to Langford's daughter Helen. Meanwhile, Lewt kills Sam Pearce, a man who wants to marry Pearl, and has a price put on his head. In due course, Jesse returns for his mother's funeral. Lewt thinks that Jesse is after Pearl and shoots him. Luckily, Jesse survives. Pearl determines to kill Lewt and pursues him into the desert. They mortally wound each other, but discover before they die that they have been in love all the time.

Acting.—Jennifer Jones puts over a convincing act as half-breed Pearl, and Joseph Cotten and Gregory Peck register in contrast as the square-dealing Jesse and the rascal Lewt. Lionel Barrymore and Lillian Gish are admirable as the oldsters, but best of the supporting players, if not of all, is Walter Huston, as " The Sin Killer," an exuberant lay-preacher. He's terrific.

Production.—The picture is a mammoth Western glaringly illuminated by sex. In an early sequence a stallion is seen kicking over a fence at the sight of its mate, and the majority of the love scenes between the half-breed heroine and renegade " hero " are handled with like restraint. A bitter feud produces a number of spectacular highlights and there are one or two genuinely moving passages, but sentiment and the individuals play second fiddle to the sins of the flesh. The salutary " duel in the sun " climax is expertly put over and we left with the impression that the wages of sin are far from exorbitant. Yet, in spite of its lack of morality, or perhaps because of it, it's an obvious box-office skinner.

Points of Appeal.—Story treatment, acting, thrills, staging, Technicolor photography, box-office stars and title, and, above all, vast advance publicity.

THE EGG AND I

General F.D.-Universal. American (U). Directed by Chester Erskine. Featuring Claudette Colbert, Fred MacMurray and Louise Allbritton. 9,670 *feet. Release not fixed.*

CRAZY barnyard extravaganza, set in picturesque backwoods and lightly sprinkled with artless innuendoes. Broadly based on Betty MacDonald's best-seller, it covers the wild adventures and misadventures of city-born newly weds on their hastily purchased poultry farm. Its story doesn't count for much, but its popular and talented players work hard and the majority of its jokes and situations have stood the test of time. An egg-whisk served from a trough, it should tickle the palates, or rather ribs, of the industrial element and family. Obvious title and star comedy bet.

Story.—On their wedding night, handsome war-veteran Bob tells his pretty wife, Betty, that he has given up stock-jobbing and bought a poultry farm. Betty is not tremendously enthusiastic, but loyally accompanies Bob to their faraway abode. The farm is even more primitive than Betty had feared, but with the help of their good neighbours she and Bob soon knock it into shape. In due course their egg output reaches considerable proportions, but one night, while they are attending a local barn-dance, their property is partly destroyed by fire. Once again their neighbours rally round them and the damage is quickly repaired. Harriet Putnam, ravishing society owner of a nearby model farm, is after Bob, but before he can explain to Betty that he is interested in Harriet's farm and not its owner, Betty runs away. She has a baby, but, needless to say, returns to her husband in all good time. All three then presumably live happily ever after.

Acting.—Claudette Colbert is not ideally cast as Betty. She does her best, but cannot completely conceal her sophistication. Fred MacMurray is more at ease as Bob, and so is Louise Allbritton as the conniving Harriet. Percy Kilbride and Marjorie Main are the best of the supporting players, but unfortunately their voices do not record clearly.

Production.—There is hardly an original joke or situation in this backwoods comedy. Its sentiment is equally ingenuous and, by not taking risks, it frequently reduces its fun and fooling to a sewing-bee level. Its lack of subtlety and originality also causes it to labour as it nears the end of its generous running time. The best-seller from which it was adapted is infinitely smoother and more spontaneous and personal. Its big title and star values are easily its strongest and most compelling booking angles.

Points of Appeal.—Evergreen slapstick, neat sentimental touches, strong family angle and box-office title and stars.

SHADOW OF BLACKMAIL

Pathé. American (A). Directed by Phil Karlson. Featuring Kay Francis, Paul Cavanaugh and Robert Shayne. 6,213 *feet. Release not fixed.*

ROMANTIC melodrama, a vigorous exposé of one of America's matrimonial rackets. There is nothing pretty about the story and few of the characters are endearing, but, in spite of its squalid backgrounds and trimmings, it carries a slight human interest and a full quota of thrills. Its robust surface action should get it over in " tough joints." Reliable " rough house " programmer.

Story.—Carole Raymond, a film star, finds herself on the down grade and decides to invest her savings in a real estate business run by Jeff Caldwell, a gentleman who has a way with the ladies. Before very long she learns that Caldwell and his associate, Lee Kirby, are behind a phoney matrimonial agency and are making big money by blackmail, but can find no escape from the crooks' meshes. Walter Desmond, one of Caldwell's wealthy victims, commits " suicide," and Bill Tyler, a star reporter, is assigned to the case. He poses as a " sucker " from the West, and Carole is ordered to fleece him. At first Bill takes a poor view of Carole, but eventually she convinces him that she is a victim of circumstance. At the same time, she saves Mildred Haynes, another of Caldwell's dupes, from sharing Desmond's fate. Caldwell and Lee are then rounded up and their racket busted. By now, Carole and Bill are all set for matrimony.

Acting.—Kay Francis acts her age and convinces as the roughly handled Carole, Robert Shayne is a manly Bill, and Paul Cavanaugh makes a smooth villain as Caldwell. Teala Loring is easily the most impressive of the supporting players as Mildred. She is responsible for a particularly moving cameo.

Production.—The film has a number of loose ends and flits about at the start but its crowded and exciting last reels make amends for its dishevelled first half, even if they don't quite succeed in completely removing its story's slightly unpleasant smell. It follows much the same path as previous productions and the resemblance is its recommendation or condemnation, according to the individual exhibitor's views and requirements.

Points of Appeal.—Robust story, sex angle, competent cast, good staging and arresting title.

THE MELTING POT

Columbia. American (U). Directed by Arthur Dreifuss. Featuring Jean Porter, Shirley Mills and William Mason. 5,882 *feet. Release not fixed.*

FATUOUS collegiate comedy drama. Its story of high-school snobbery is incredibly silly, the young players are hopelessly amateurish and the direction and staging leave everything to be desired. A production without a redeeming feature, it's only of use to exhibitors who hold a grudge against their patrons. Bad!

Story.—Joanne Leeds, a fairground cutie, is sent to exclusive Upton High School by her hoofer parents. The place is unofficially run by Gloria Campbell, a cheat and snob. She and her upstage companions get to work on Joanne, but in the end Joanne proves more than their match. The chairman of the Governors eventually learns of Joanne's triumph and insists that in the future Upton High is run on democratic lines.

Acting. Jean Porter can neither act, sing nor dance, but that doesn't prevent her from having a go as Joanne. The unknown supporting players are equally inexperienced.

Production.—The film is too silly for words and the height of its foolishness is a " select circle " initiation sequence in which new members are called upon to plunge blindfolded into a crocodile-infested pool. No learning and even less entertainment are to be had at Upton High. We'll show a little mercy and leave it at that.

Points of Appeal.—None.

HIGH SCHOOL HERO

Pathé. American (U). Directed by Arthur Dreifuss. Featuring Freddie Stewart, June Preisser and Ann Rooney. 5,995 *feet. Release not fixed.*

COLLEGIATE musical comedy, the third of " The Teen Agers." We had hoped that the first would have been the last, but still they come. As far as average English audiences are concerned, they can keep 'em! This, the latest specimen, touches a new low in imbecility. Sub-standard second.

Story.—Whitney High School, a " co-ed " establishment, is in danger of being licked at football by the powerful Fairview team. Jimmy and Roy of Fairview keep ragging Freddie and Lee, head boys of Whitney, and to make matters worse for Whitney their school paper, run by Peggy Rogers, is short of a headline story. The mayor and other local big-wigs put in their spoke, and Dodie, Freddie's muscular girl-friend, offers to disguise herself and play for Whitney. Helping hands inevitably lead to complications, but in the end Whitney beat Fairview in the football

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REVIEWS—continued from page 26

nal and stage a handsome variety show. The ensational happenings give a much-needed oost to the circulation of the school paper.

Acting.—Freddie Stewart, the boy crooner, uts no ice as Freddie, and the supporting oungsters aren't much better. The adult layers are even worse.

Production.—Stuff and nonsense, interleaved ith music by Jan Savitt and Freddie Slack nd their respective orchestras. They're not oo bad, but nothing short of a miracle could ake the film acceptable to the general run f audiences.

Points of Appeal.—None.

SHADOWS ON THE RANGE

Pathé. American (U). Directed by Lambert Hillyer. Featuring Johnny Mack Brown, Raymond Hatton and Jan Bryant. 5,123 feet. Release not fixed.

NUTSHELL Western, telling of violent jiggery-pokery in the great outdoors. The plot itself is a routine affair, but the acting is vigorous and the staging picturesque, and the strong and attractive combination gives the husky, if slightly bewhiskered, whole a presentable air. It's just the thing for the industrial ninepennies—and the kids! Acceptable horse opera.

Story.—Paul Emery, a tough saloon owner, is the head of a desperate gang of hold-up men. He and his henchman, Bart Brennan, have their eyes on the valuable Denny property and bump off the elderly owner. Emery then advises Ruth, the murdered man's daughter, to sell out, but she wisely consults Steve Mason, secret head of the Cattlemen's Association. He suspects Emery of double-dealing and, by gaining the crook's confidence by posing as a notorious bad man, finally "gets the goods" on him and his mob. Dusty, Ruth's loyal handyman, is in at the kill.

Acting.—Johnny Mack Brown makes a virile Steve, Jan Bryant pleases as the girlish Ruth, and John Merton is in his element as the villain Emery. Raymond Hatton supplies the comedy relief as Dusty.

Production.—The picture hasn't a particularly strong sense of humour, but its vigorous fights and chases are well timed and keep the interest taut. Picturesque scenery furnishes a graceful and appropriate finishing touch. There is no wanton waste of celluloid here.

Points of Appeal.—Straightforward yarn, vigorous and versatile characterisation, fast action, handy footage and refreshing backgrounds.

DANGEROUS MONEY

Pathé. American (A). Directed by Terry Morse. Featuring Sidney Toler, Gloria Warren and Victor Sen Young. 5,934 feet. Release not fixed.

COMPACT and exciting murder mystery comedy melodrama, the latest of the popular Charlie Chans. Sidney Toler turns in another smooth performance, and his good work, backed up by colourful and unusual settings, firmly consolidates its lively "whodunnit." Safe series second.

Story.—Scott Pearson, a Government agent, is mysteriously killed on a boat bound for Samoa while about to investigate the theft of currency and valuable paintings from a bank in the Philippines. Charlie Chan is called in and his second son, Jimmy, and coloured chauffeur, Chattanooga, offer their help. The principal suspects are a professional knife-thrower, a half-caste trader, a couple of missionaries and an English girl and her purser boy-friend. Other murders are committed, but in the end Charlie Chan runs true to form and spectacularly unmasks the culprits in Pago-Pago and retrieves the cash and art treasures.

Acting.—Sidney Toler never puts a foot wrong as the artful and inimitable Charlie Chan, and Victor Sen Young and Willie Best furnish adequate comedy relief as Jimmy and Chattanooga. Gloria Warren is a shy but appealing heroine.

Production.—The play contains a couple of rather phoney English characters, but otherwise it effectively dispenses the evergreen "whodunnit" formula. Its colourful backgrounds are half the battle. Incidentally, there are two laughs to every thrill, but these include unintentional cracks. It's food and drink for the average crime fan.

Points of Appeal.—Popularity of thrillers, versatile performance by Sidney Toler, thrilling finale, good title and series values.

TARZAN AND THE HUNTRESS

RKO-Radio. American (U). Directed by Kurt Neumann. Featuring Johnny Weissmuller, Brenda Joyce and Johnny Sheffield. 6,514 feet. Release not fixed.

JOLLY and exciting pocket serial. The latest of the Tarzans, it vividly illustrates the famous jungle family's staunch defence of their happy, carefree animal kingdom against unscrupulous interlopers. Cheta, the Tarzans' pet chimpanzee, plays an important part in the hectic and colourful proceedings and, strangely enough, is responsible for many compelling human and comedy touches. Disarmingly ingenuous yet immensely showmanlike, it should make a happy holiday for kids of all ages. Box-office hokum.

Story.—Tanya, a beautiful white huntress, and her tough companions, Marley and Weir, and Cockney gun-carrier, Smithers, come to the Tarzan country to trap wild animals. King Farrod, wise ruler of the vast domain, puts a limit on their "bag," but Marley and Weir are not the type to suffer restrictions gladly. At the first opportunity they and Prince Ozira, the King's unscrupulous nephew, assassinate Farrod and leave his young son, Suli, for dead. The Tarzans soon get to hear and, although Cheta, their pet chimpanzee innocently plays into the hands of the enemy, they finally throw the invaders out and place Suli, now completely recovered, on his rightful throne.

Acting.—Johnny Weissmuller's waist does not get any smaller, but he can still swim like a fish, swing from tree to tree with the agility of a monkey and shake the forest with his hunting call. Brenda Joyce has just the right figure for her fig-leaf apparel, and Johnny Sheffield is fine as Tarzan junior. Barton MacLane and John Warburton also register as villains Weir and Marley, but it is Cheta's picture. She is more than human.

Production.—This film shares with all previous Tarzan efforts the happy capacity to promote grand schoolboy entertainment without putting too great a strain on the credulity of grown-ups. Its secret is its artful handling of the animal sequences. Every time the roughstuff is in danger of becoming a little too thick, up pops Cheta. And Cheta knows every box-office trick. The Tarzans can't be beaten in their own field.

Points of Appeal.—Colourful jungle atmosphere, natural characterisation, friendly comedy and light relief, realistically staged thrills and big title and series values.

CIGARETTE GIRL

Columbia. American (A). Directed by Gunther V. Fritsch. Featuring Leslie Brooks, Jimmy Lloyd and Ludwig Donath. 6,063 feet. Release not fixed.

UNPRETENTIOUS musical comedy drama. An odd mixture of whimsy and hot rhythm, its principal outlet is the family and bobby-sox trade. Incidentally, we are still working out how it got an "A" certificate. Passable small-hall second.

Story.—Ellen Wilcox, a pretty cigarette girl, wants to be a cabaret singer and tells her boy-friend, Joe, that she is one. Joe is an oil driller, but makes out that he is president of a big oil company. The deception leads to complications involving B. J. Halstead, skirt-chasing night-club owner, and his suspicious wife, but, needless to say, everything comes right in the end.

Acting.—Leslie Brooks is an attractive Ellen, but Jimmy Lloyd fails to articulate clearly or act naturally as Jimmy. Ludwig Donath, one of the leading players of "The Jolson Story," makes rings round the rest, as an old doll-maker who tells the tale.

Production.—The daydream, told in retrospect, has boogie-woogie intermissions, lustily played by Russ Morgan and his Orchestra, but its night-club settings fail to raise its entertainment above the schoolgirl level. To our minds, the censor has flattered it by giving it an "A" certificate, for spice is the one thing it conspicuously lacks. The average patron will, we fear, share our view.

Points of Appeal.—Artless sentiment, good staging and handy footage.

I MET A MURDERER

Exclusive. British (A). Directed by Roy Kellino. Featuring James Mason, Pamela Kellino and Sylvia Coleridge. 5,700 feet. Release not fixed.

RURAL romantic melodrama with a poignant murder twist. It was first Trade shown by Grand National and reviewed in the KINE. issue of March 2, 1939. At the time we praised it for its originality and artistic qualities, but rather doubted its general appeal. A lot has happened since then. For one thing, James Mason, its star, has achieved world-wide fame; and for another, he has publicly acclaimed it as his favourite and best. It is also true that it was released during the month that war was declared and, in consequence, received minimum playing time and patronage. With so many fresh circumstances and facts in its favour, it should not only survive initial criticism, but prove an outstanding box-office revival. If anything, it's better than it was when new.

Points of Appeal.—Title and star.

JUNGLE FLIGHT

Paramount. American (A). Directed by Peter Stewart. Featuring Robert Lowery, Ann Savage and Barton MacLane. 6,085 feet. Release not fixed.

HALF-PINT romantic comedy melodrama, set in the dreary mountain wastes of Latin-America, concerning a couple of ex-Navy fliers who hope to make enough money flying freighters to start up their own line in Texas. The ups and downs, vigorously depicted, provide reasonably exciting "thick-ear." Fair to middling second.

Story.—Kelly Jordan and Andy Melton, ex-Navy flyers, want to start an air freight line of their own in Texas and are engaged in flying ore. Andy's eagerness causes him to take risks and he is subsequently killed in a crash. Kelly is consoled by Laurey Roberts, a singer who is trying to escape from her ex-husband, Tom Hammond, a convict now wanted for murder, and Kelly decides to take her back to the mine where she can work as cook. Later, Hammond catches up with her, but both he and Laurey are arrested. In the plane returning them to La Cuenta, Hammond overpowers his captors and the 'plane crashes. Kelly, now in love with Laurey, goes in search and, after a desperate fight in which Laurey shoots Hammond, the two lovers look forward to life together.

Acting.—Robert Lowery is adequate as Kelly and Ann Savage is attractive in the rôle of Laurey. Barton MacLane is inclined to over-act as the tough mine manager, and Curt Bois makes a few rather lame attempts at comedy.

Production.—This is cut-to-pattern stuff with conventional thrills here and there to relieve the monotony of the flying sequences. The whole shows a lack of inspiration, but it

REVIEWS—continued on page 28

***REVIEWS**—continued from page 27*

should, nevertheless, get by on its hectic surface incident with the less critical.

Points of Appeal.—Modest thrills, effective mountain scenery, hearty roughstuff, clear-cut story.

THE THIRTEENTH HOUR

Columbia. American (A). Directed by William Clemens. Featuring Richard Dix, Karen Morley and John Kellogg. 5,909 *feet. Release not fixed*

CAMEO crime melodrama, the latest of "The Whistler" series. The presentation is a trifle high-falutin'—the Whistler has more than enough to say off-stage—but provided audiences do not expect too much, and so far the series has done nothing to raise their hopes, it should scrape home. Old-timer Richard Dix takes a pretty firm grip on its lurid odds and ends. Moderate second.

Story.—Steve Reynolds, working head of a haulage firm, is engaged to Eileen Blair, proprietress of a café. Following his betrothal party he crashes into a petrol station to avoid a reckless driver. Mobile patrolman, Don Parker, charges Steve with drunk-driving, and Steve's licence is endorsed. Steve knows that he has been framed and suspects Jerry Mason, head of a rival firm. Later, Parker, who also has an eye on Eileen, is killed, and again circumstances point to Steve. Steve luckily evades arrest and, with the help of Eileen and her fatherless small son, Tommy, sifts the suspects and clamps down on the real killer.

Acting.—Richard Dix is a manly Steve and Karen Morley and Mark Dennis are very natural, but the majority of the supporting players are obvious.

Production.—The film has just enough heart interest and thrills to satisfy the populars. The shadowy Whistler is the biggest bore.

Points of Appeal.—Handy footage, slight human interest and rousing climax.

REISSUES

GREEN HELL

Eros. American (A). Directed by James Whale. Featuring Douglas Fairbanks, Jun., Joan Bennett and George Sanders. 7,650 *feet. Release not fixed.*

SPECTACULAR melodrama of adventure in the Amazon jungle, concerning the experiences of seven men in search of Inca treasure and of temporary disruption when a white woman appears on the scene. Described in the KINE. April 4, 1940, as "A hair-raising jungle spectacle." Its technical presentation is good.

Points of Appeal.—Exciting actionful story.

SON OF FRANKENSTEIN

Eros. American (H). Directed by Rowland V. Lee. Featuring Basil Rathbone, Boris Karloff and Bela Lugosi. 8,608 *feet. Release not fixed.*

GRIPPING thriller, a sequel to the original "Frankenstein." The plot unfolds all the horrors of imagination when the son of Baron Frankenstein gives renewed life to the monster his father created. The KINE. February 23, 1939, says: "It will get them gasping from the word 'go,' and, what is more, it will make and keep their blood running cold."

Points of Appeal.—Thrilling plot and title values.

HOLLYWOOD COWBOY

Grand National. American (U). Directed by Ewing Scott. Featuring George O'Brien, Cecilia Parker and Maud Eburne. 5,739 *feet. Release not fixed.*

OUTDOOR drama with a fast-moving story of a famous Western film star who becomes involved with a gang of cattle-stampeders. George O'Brien is at home in the title rôle, supplying what the KINE. June 10, 1937, described as "Rattling good entertainment."

Points of Appeal.—Good story and settings.

DANIEL BOONE

Grand National. American (U). Directed by David Howard. Featuring George O'Brien, Heather Angel and John Carradine. 6,200 *feet. Release floating.*

STIRRING Western melodrama, dealing with the pioneering adventures of one of America's famous scouts, Daniel Boone, who leads a band of settlers to North Carolina. KINE. review of November 19, 1936, described the film as "Sound popular booking for industrial districts." It should still make acceptable entertainment for popular audiences. The film has been cut from its original length by about 735 feet.

Points of Appeal.—Vigorous story, realistic thrills and romantic interests.

GAMBLING DAUGHTERS

Butcher's. American (A). Directed by Max Nosseck. Featuring Cecilia Parker, Roger Pryor and Robert Baldwin. 5,692 *feet. Release not fixed.*

ROMANTIC melodrama describing the methods adopted by gambling sharks to batten on innocent society and college girls. The climax is reached after murder, intrigue and subterfuge have been exposed by an insurance investigator. Described in the KINE. January 29, 1942, as "Showmanlike antidote to a rather sensational and novelettish theme." It should prove an attractive second.

Points of Appeal.—Feminine angle.

HOW GREEN WAS MY VALLEY

20th Century-Fox. American (A). Directed b John Ford. Featuring Walter Pidgeon Maureen O'Hara and Roddy McDowall. 10,65 *feet. Release not fixed.*

SPECTACULAR and imaginative melodrama, with cross-sections of life in Welsh mining village as a background Described in KINE. January 29, 1942, as " powerful and unforgettable picture, an outstanding general booking." It should prove topical and timely presentation.

Points of Appeal.—Powerful and emotionall stimulating story.

CHEERS FOR MISS BISHOP

Grand National. American (U). Directed b Tay Garnett. Featuring Martha Scott, Williar Gargan and Edmund Gwenn. 8,530 *feet Release not fixed.*

HUMAN melodrama tells the story of Ell Bishop, whose devotion to teaching i periodically punctured by romance and hear break. Described in KINE. of May 8, 1941, a "Cavalcade treatment, covering recent history effectively garnishes the whole." It shoul remain a women's picture of universal appeal

Points of Appeal.—Understanding huma story, strong feminine appeal.

OH, MR. PORTER

International. British (U). Directed b Marcel Varnel. Featuring Will Hay, Moore Marriott and Graham Moffatt. 7,578 *feet Release not fixed.*

RIOTOUS comedy in which the Will Ha trio supply slapstick and satire in thei inimitable style. "The banter is great, the team-work greater still, and the technical presentation expert" says the review of KINE October 14, 1937. It should retain popula appeal for the masses and industrial element

Points of Appeal.—Popular cast and humour

WINDJAMMER

Grand National. American (U). Directed b Ewing Scott. Featuring George O'Brien, Constance Worth and William Hall. 5,228 *feet Release not fixed.*

RUGGED sea drama played out against a background of adventure in an old typ of sailing vessel. George O'Brien portrays a two-fisted lawyer who becomes involved in a series of adventures, starting with a Honolulu yacht race and finishing with the frustration of a kidnapping plot. The romantic interest is stimulated by Constance Worth. The KINE September 9, 1937, says: "While rather slow at times, has its thrills and exciting moments." It should prove an acceptable offering.

Points of Appeal.—Star value and excitement.

"HENRY V" MAY GROSS $8,000,000

Gradwell L. Sears, vice-president in charge of distribution for United Artists, predicts an $8,000,000 domestic gross for the J. Arthur Rank Technicolor film, "Henry V," produced and directed by Laurence Olivier.

Net profit accruing from the "Henry V" U.S. engagements is expected to be $4,000,000.

Reid Joins I.F.R.

International Film Renters have appointed Arthur Reid as sales manager. Mr. Reid was for many years with Anglo-American as their circuit sales manager.

C.E.A. Meet B. of Trade Again

C.E.A. men saw the Board of Trade last week to put a final word to their argument in the Film Act controversy before the Government legislators start to draft the Bill. The exhibitors made it quite plain that, unless an exhibitor is in the position that he can produce his own pictures, a kinema can only just maintain a 17½ per cent. quota.

The KINE. understands that the case of A.B.C. was put to the Board. This circuit will find it difficult to meet its first feature quota should the new Act incorporate a split quota system for exhibitors.

"The whole thing," W. R. Fuller says, "boiled down to what is going to be the figure of commencing quota in the new Act. But the Board of Trade would not be committed. The C.E.A. left the meeting with the full realisation that the Board appreciated the situation. The C.E.A. gave the assurance that if this point is dealt with in any new legislation it will offer no opposition in relation to first- and second-feature quota in principle."

The Film Society of North Ayrshire has concluded its first year with a membership exceeding all expectations. Films are shown on Sundays at the Regal.

M.P.A.A. SETS UP GERMAN OFFICE

The Motion Picture Export Association of America has appointed a "home office representative" to Berlin. He is Harold Smith, formerly M.P.A.'s Paris man.

Frank McCarthy takes over the Paris post.

The M.P.A.A. plan is that Smith should look after the political and cultural aspects of Hollywood products in Germany. This does not affect distribution matters.

The Association plans to appoint a representative to handle this job, now that the Allied Control Commission plans to hand it back to commercial interests, in a few days' time

N. WESTERN

LAST MINUTE S.O.
MOVES AT LIVERPOOL

Opposition Alleges that Kinemas are Breaking N.A.T.K.E. Pact

BUSINESS at the North Western branch meeting at Liverpool on Friday was completely overshadowed by the arrangements now being made for pressing the Sunday opening campaign to what is hoped will be a successful conclusion. While the meeting was in progress, the chairman, W. J. Speakman, received a telephone message from the leader of the Sunday opening opposition.

The allegation was made that certain kinemas were not paying double time for Sunday work and that some of the employees were threatening to strike.

This report was received quite philosophically, but the feeling of the meeting was that the complainant had a misconception about double time payments. Exhibitors were faithfully carrying out their contractual obligations.

The Quality of Murder

DIFFICULTIES are being experienced in one branch area owing to the unreasonable disapproval by the local Watch Committee of films intended for Sunday showing.

Correspondence was read which indicated that while there was no objection to "clean murders," the committee could not sanction films which dealt with killings.

The position had been reached when the arranging of programmes caused booking managers a great deal of trouble. One letter from the Chief Constable pointed out that in the current list of synopses he had received, seven of the films included killing incidents.

It was the policy of the Watch Committee not to allow the exhibition of such films on Sundays. Film programmes should be suitable for the day.

Correspondence was noted with a view to action

Carriers Ask for More

FROM Associated Film Carriers was received an application for an increase of 15 per cent. on existing rates for film transport, to cover advances in operating costs, the increase to operate from June 1. Members thought the notice of increase was much too short.

The CHAIRMAN: If you get nationalisation of road transport, road haulage businesses will be taken over by the Government. In that case the carriers are doing foolishly to lift their rates and the Government will get the benefit.

It was decided to ask C.E.A., London, to deal with the matter.

Film Rentals

IN the course of the G.C. report, dealing with the subject of film rentals, the CHAIRMAN said there were some exhibitors who did not want to see a fight with the renters and others who could not say "No" when they were asked to pay 50 per cent. for a film. "It is difficult to protect a man from himself if he cannot say 'No,'" he added.

Sunday Opening

A DIVERGENCE of opinion amongst Wigan exhibitors on Sunday opening was reported. It was stated that the meeting of Wigan exhibitors, held under the auspices of the branch, was "very awkward." The 14 kinemas in the borough were controlled by eight concerns, three of which were in favour of opening and the remainder, controlling 11, were of a different opinion. The hope was expressed that there would be more general support of the C.E.A. attitude to S.O.

A letter from a Birkenhead nominee suggested the formation of a Birkenhead Sunday Cinemas Association to organise a campaign. Polling date is June 20.

The secretary was asked to call a meeting of Birkenhead exhibitors for May 22.

Training of Projectionists

R. H. GODFREY reported there had been a meeting of the officers of the branch who, in the presence of a circuit supervising projectionist, considered the proposals for an apprenticeship scheme. Their reactions were not favourable because the scheme submitted appeared too unwieldy and complicated.

LATER OPENING UNPOPULAR AT GRIMSBY

C.E.A. Branch to Interview Watch Committee

ALTERATION in Sunday opening hours at Grimsby—5 p.m. to 10.30 p.m., instead of 4 p.m. to 9.30 p.m.—agreed with the Council of Christian Witness when Sunday opening was an issue, has proved unpopular with the public.

This was reported at a meeting of the North Lincs C.E.A., held at Grimsby.

Coun. C. CLOW (hon. secretary) said that it seemed all wrong that kinemas should be open later on Sundays than on weekdays.

Other members pointed out that in the adjacent town of Cleethorpes the hours were 4.30 p.m. to 10 p.m.

T. D. Bell (chairman) and Coun. C. Clow were appointed to interview Coun. W. Harris (chairman of the Grimsby Watch Committee) and the Council of Christian Witness on the matter.

Quota Protest

AFTER a discussion on the quota it was decided, on the proposition of Capt. R. C. FREEMAN, seconded by R. B. JONES, to send the following resolution to W. R. Fuller, General Secretary:—

> "That the North Lincolnshire branch of the C.E.A. strongly press, not only for the retention of the renters' quota, but for its increase, having regard to the present impossibility of independent exhibitors in meeting their quota requirements under the present Act."

It is felt that any British quota film which ranks as double or treble renters' quota should also count as double or treble exhibitors' quota.

Flood Fund

IT was reported that five Grimsby kinemas had collected £149 for the Mayor of Grimsby's flood victims appeal.

T. D. Bell presided, supported by D. Heughan, J. G. Laws, R. B. Jones, Capt. R. C. Freeman, J. B. O'Keefe, S. R. Holton, J. Edmundson, H. C. Burrage and Coun. C. Clow.

THE J. ARTHUR RANK ORGANIZATION

J. Arthur Rank in discussion with Eric Johnston, M.P.A.A. president, at a New York conference. With them are John Davis, Robert Young, and Nate Blumberg

The Rest of the S.O. News

Newport Attack Ignored

EIGHT MORE VICTORIES

A SLASHING attack upon the film Industry was made by Coun. W. T. Vaughan at a meeting of Newport Town Council. He accused the powerful kinema Industry of having used large sums of money to influence the public in the recent poll at Newport, when there was an overwhelming majority in favour of Sunday kinemas.

"Hundreds of pounds were spent on posters at a time when there was a shortage of paper," he said, "and on the day of the poll all the taxis in the town were commandeered and the people were almost dragooned to vote."

Other councillors spoke against this, saying that Coun. Vaughan's view was out of date, and no action was taken.

DARLINGTON.—Poll, May 14. In favour, 9,197; against, 3,140.

WALLSEND.—Poll, May 15. In favour, 4,380; against, 3,372

WILLENHALL.—Poll, May 13. In favour, 3,935; against, 2,004.

LICHFIELD.—Lichfield City Council, at its meeting on May 14, decided to apply for powers for Sunday opening.

OAKENGATES.—Poll to be held to-day (Thursday, May 22).

WIGSTON.—The question of Sunday kinemas is to be discussed at next month's meeting of the Finance and General Purposes Committee.

BEXHILL.—Town's meeting, May 14, voted in favour

WAKEFIELD.—Poll, May 15. In favour, 8,194; against, 3,200.

OLDHAM.—Poll, May 13. In favour, 17,898; against, 5,550.

SCUNTHORPE.—Poll. In favour, 6,903; against, 2,289.

ALTRINCHAM.—Poll resulted in a majority of 821 for S.O., the figures being: For, 1,869; against, 1,048.

WARRINGTON.—Poll. For, 11,950; against, 4,705.

ANTI-TRANSPORT BILL FILM

Made by Road Haulage Association

THE Road Haulage Association has produced an eight-minute film as part of its wide-scale propaganda drive to halt the Government's plan to nationalise transport. The film, made with an exceptionally high standard of technical efficiency by Gee Films, of Weybridge, was given a private showing last week. Whether one agrees with its views or not, the film is one of the most ambitious examples of deliberate use of propaganda on the screen.

Sixteen mobile units have been established by R.H.A. to show the public this picture which is a burlesque of how the haulage operators believe transport would be managed by the Civil Service. The organisers plan to show the picture to a thousand people per hour . . . in exhibition halls, parks, amusement arcades, and in key shopping centres.

The propaganda is put over while a comedy Civil Servant is seen explaining on the phone why he cannot pass a form ordering the delivery of one spare sparking-plug.

The picture has been printed on both 16-mm. and 35-mm.

A.B.C. to Show "Turners" in London

A.B.C. is to screen Maurice J. Wilson's Grand National picture, "The Turners of Prospect Road," in their Greater London theatres, week beginning Monday, June 16.

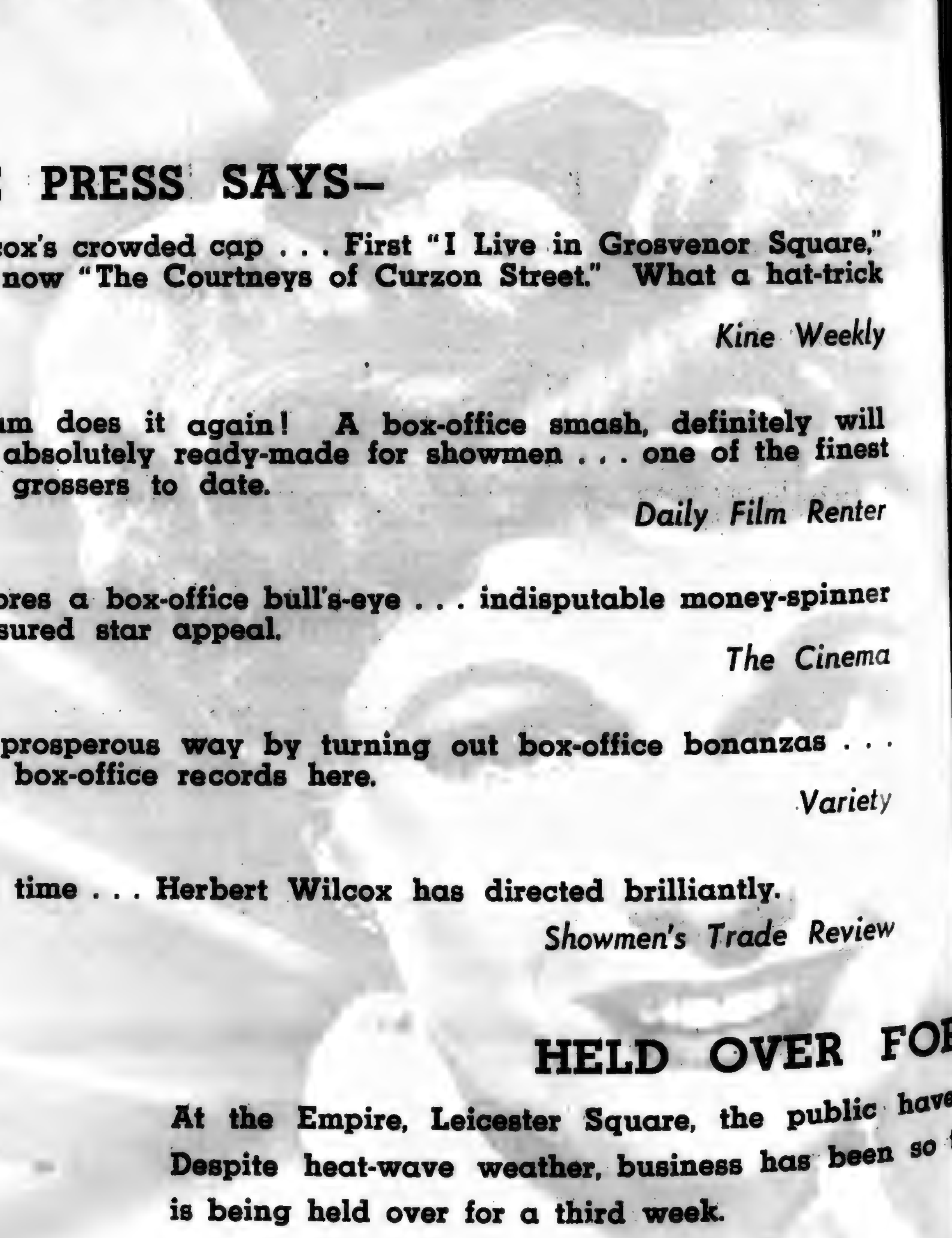
Wilfred Lawson and Jeanne de Casalis star in the picture, which also introduces 18-year-old Maureen Glynne, who has been making personal appearances in connection with recent provincial Trade shows and screenings.

◆

The Plaza, Margate, has announced reduced prices for old age pensioners on three days a week from October 1 to May 1, and between 1.45 and 6 p.m.

"Herbert WILCOX

THE COURTNEYS OF



WHAT THE TRADE PRESS SAYS–

Another feather in Herbert Wilcox's crowded cap . . . First "I Live in Grosvenor Square," then "Piccadilly Incident," and now "The Courtneys of Curzon Street." What a hat-trick . . . it's a box-office "sitter."

Kine Weekly

The Wilcox-Neagle-Wilding team does it again! A box-office smash, definitely will outgross "Piccadilly Incident," absolutely ready-made for showmen . . . one of the finest British pictures and box-office grossers to date.

Daily Film Renter

Once again Herbert Wilcox scores a box-office bull's-eye . . . indisputable money-spinner for popular showmen, with assured star appeal.

The Cinema

Herbert Wilcox continues his prosperous way by turning out box-office bonanzas . . . picture is undoubtedly set for box-office records here.

Variety

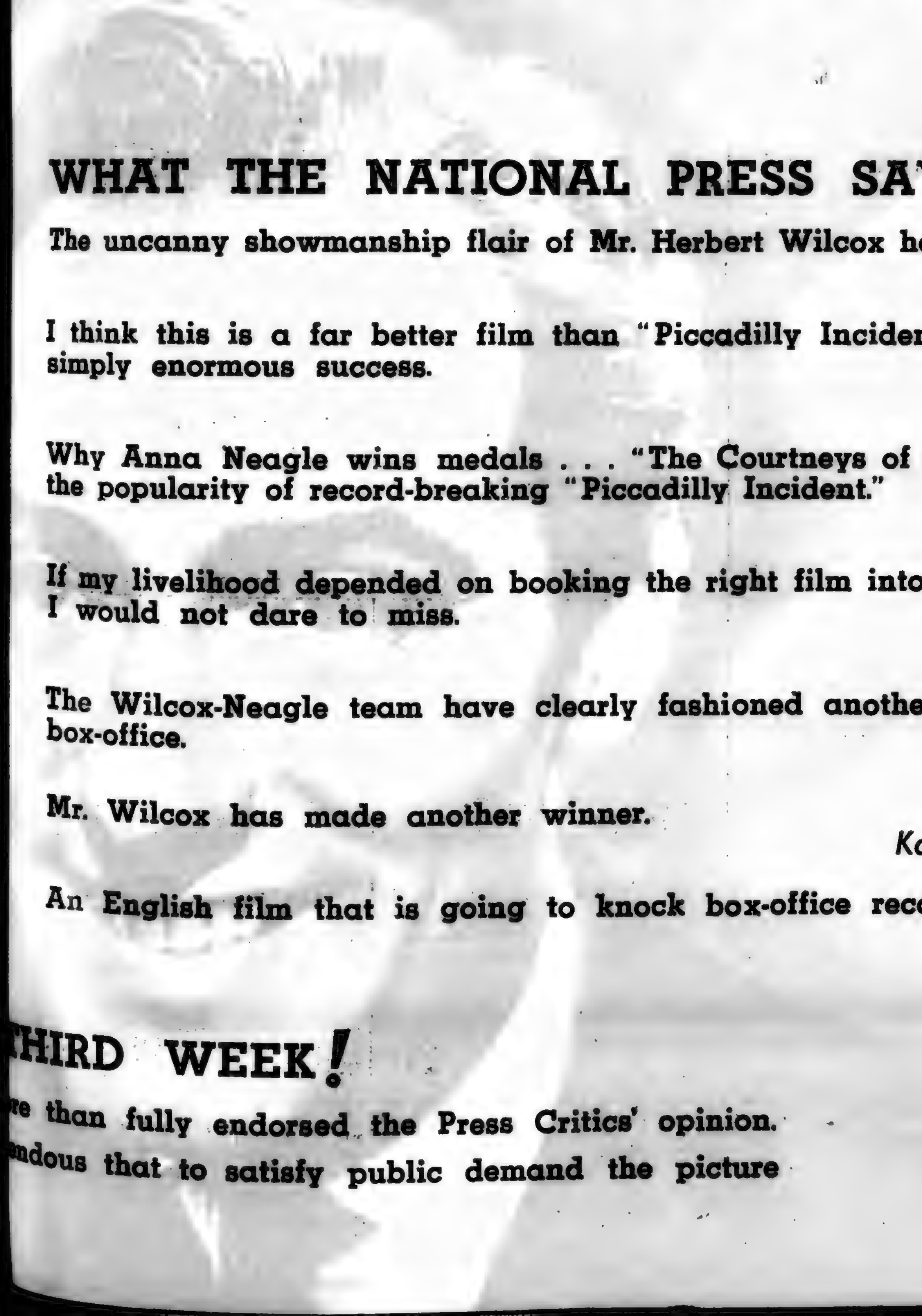
One of the surest bets of all time . . . Herbert Wilcox has directed brilliantly.

Showmen's Trade Review

BRITISH LION

HELD OVER FOR

At the Empire, Leicester Square, the public have
Despite heat-wave weather, business has been so
is being held over for a third week.



does it again!"

Daily Film Renter

CURZON STREET

WHAT THE NATIONAL PRESS SAYS–

The uncanny showmanship flair of Mr. Herbert Wilcox has never been more evident.
P. L. Mannock—Daily Herald

I think this is a far better film than "Piccadilly Incident" and I feel sure it will be a simply enormous success.
Elspeth Grant—Daily Graphic

Why Anna Neagle wins medals . . . "The Courtneys of Curzon Street" may well exceed the popularity of record-breaking "Piccadilly Incident."
Jympson Harman—Evening News

If my livelihood depended on booking the right film into the average cinema, this is one I would not dare to miss.
C. A. Lejeune—Observer

The Wilcox-Neagle team have clearly fashioned another big romantic success for the box-office.
Stephen Watts—Sunday Express

Mr. Wilcox has made another winner.
Kay Quinlan—Sunday Empire News

An English film that is going to knock box-office records for six.
Reg. Whitley—Daily Mirror

HIRD WEEK!

e than fully endorsed the Press Critics' opinion.
ndous that to satisfy public demand the picture

The Week in Scotland

Glasgow Exhibitors Welcome Czech Delegation

INTERESTING TO WATCH PUBLIC REACTION TO SCREENINGS—SIR ALEX. KING

THE Czech Film Festival in Glasgow was inaugurated by a reception in the MacLellan Galleries and later a showing of films was held in the Cosmo, where George Singleton introduced the delegates to a crowded house. He outlined the part the Cosmo had played in the presentation of Continental films during the past eight years, and added his indebtedness to the Scottish Film Council and the Scottish Office for their co-operation and help in running this film festival.

Tom Fraser, Under-Secretary of State for Scotland, who officially welcomed the delegation to Scotland, and Lord Provost Sir Hector McNeill, on behalf of the City of Glasgow, also extended his welcome. He thanked Mr. Singleton and the directors of the Cosmo for the use of the kinema, and Charles Oakley for the tremendous amount of work he had put in on its behalf.

Dr. J. Tartara, who was interpreted by Oliver Bell, of the British Film Industry, expressed his appreciation of the kindnesses extended to them, saying he was proud to greet them in the name of the people of Czechoslovakia, and very proud that its film Industry was the first to be invited to Scotland to show exhibitors their activities.

A film of Czechoslovakian shorts and cartoons and a feature film, "Men Without Wings," were shown.

Exhibitors Welcome

With Sir Alexander King as host, the delegates were entertained by Scots exhibitors on Tuesday evening at the Grosvenor.

Sir Alexander presided, and others in the company included Sir Harry Lauder, Miss Greta Lauder, George Singleton, H. J. Green, Ritson Bennell, George Kemp, John R. Turner, representing the C.E.A.; George Graham, secretary of the Scottish Football Association; C. A. Oakley, Charles Boyle, J. S. M. Grieve, Czechoslovakian Consul in Glasgow; W. E Sloan, Board of Trade; Mr. and Mrs. Oliver Bell, British Film Institute; and members of the Czech delegation.

Silents Come Back

Sir Alexander, who welcomed the delegation on behalf of the exhibitors in Scotland, said that in the days of silent pictures we showed films from all over the world, but sound had raised barriers which few foreign films have been able to surmount. We were, however, beginning now to see a change in this situation. It would be interesting to watch the reaction of Glasgow filmgoers to films of Czechoslovakia. He hoped for the continuance of such exchanges and the opportunity thus of meeting each other more frequently.

He then introduced members of the delegation, and called on Sir Harry Lauder, who rendered some of his best-known songs. George Singleton and C. A. Oakley also added their remarks

Green's Bookings

Tommy Reekie, of Green's, has been busy these past few days with big bookings. Following "The Jolson Story" he has booked the reissue of "Yankee Doodle Dandy" for week of June 9, and the following week Green's Playhouse and Bedford will be showing, for first-run in Glasgow, Paramount's latest, "Blaze of Noon."

CINEMA CLUB GOLF RESULTS

J. G. Breckenridge Has Best Scratch Score

THE Cinema Club golf outing to Gleneagles was one of the most enjoyable days ever spent by club members and visitors.

Some excellent scores were returned. Results were as follows:

Best scratch score, J. G. Breckenridge, 79.

1st Class, Bendon Trophy: 1st, Wm. Bendon, Jnr., 73 (handicap 9); 2nd, J. G. Breckenridge, 76 (3), and Angus Pickard, 76 (12).

2nd Class: 1st, H. R. Old, 76 (24); 2nd, Jack Finlay, 81 (15), and J. J. Thomson, 81 (15).

Visitors' Prize: 1st, R. Elmslie, 77 (10); 2nd, Mr. Dickson, 79 (6), and H. Milloy, 79.

Managers as Beauty Judges

Three Fife managers, Mr. Campbell, of the Troxy, Leven, R. Laing, of the Western, Methil, and H. Nimmo, of the Imperial, Methil, acted as judges at a beauty contest organised in connection with the Social Committee of Muiredge Bevin Boys' Hostels.

Presentation to D. Patterson

At a recent gathering of West of Scotland kinema managers, Ritson Bennell, Gaumont-British circuit controller in Scotland, presented a suitcase to David Patterson, manager of the Picture House, Bellshill, who is retiring after 36 years' service in the Industry.

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The Kirkcaldy Gaumont-British Junior Club last week presented a play, "Robin Hood," before club members in the Rialto, Kirkcaldy.

An Odeon Children's Club has been started at Hawick.

× × ×

The sum of £3,970 was distributed amongst Glasgow hospitals and charities at a special meeting of the Scottish Cinema Trade Benevolent Fund on Wednesday.

× × ×

A dinner-dance will be held, under the auspices of the Scottish Cinema Trade Benevolent Fund, at the Beresford Hotel, Glasgow, on the evening of Thursday, November 6.

× × ×

Sydney Friedman, for the past 20 years leaseholder of the King's Theatre, Greenock, has now bought the property.

Lloyd Corrigan and Trudy Marshall as they appear in ALIAS MR. TWILIGHT, the story of a confidence trickster who becomes guardian of a little girl. It will be Trade shown by Columbia on Friday, May 30, at Studio One at 10.45 a.m.

FILM STAR DEER FOR ZOO

M-G-M's "Yearling" Gift

"FLAG," the film-star deer who takes the title rôle in the new Technicolor film "The Yearling," has been presented by M-G-M to the London Zoo, and his arrival as the new star of the children's section is due at the end of next week.

His appearance in London will be the result of a discussion between an executive of the film company and Dr. D. M. Vevers, and G. R. Doubleday, F.Z.S., of the London Zoo, concerning the many animals in the film, of which there are more than 400. Mr. Doubleday made a chance remark that it was a pity that the children's section had no such attraction, and within a matter of hours the gift from Hollywood to London was arranged.

As the film was in production for eight years, the original "Flag" had to be succeeded by others, and London's "Flag" was the last used in the production.

The film première, which takes place on May 29, at the Empire Theatre, Leicester Square, in aid of the funds of the Printers' Pension Corporation, will be one of the major events of the film year.

Tickets are obtainable from the Empire Theatre box-office. Circle, £10 10s., £5 5s., £2 2s.; stalls, £1 1s.

Scottish Premiere

Scottish première of "The Yearling," starring Gregory Peck and Jane Wyman, is to take place in the Regal Cinema, Glasgow, on Sunday, June 1. All proceeds will be in aid of the Printers' Pensions Corporation.

LONDON FILMS EXPLORES THE IRISH MARKET

Plan to Distribute Foreign Films

SIR DAVID CUNYNGHAME, managing director of Korda's London Films Production, who is visiting Eire to explore the possibilities of the Irish market, states that his company will be distributing the Italian film, "Open City," in Eire, and that it will be the first film ever to be sub-titled in Irish.

This will be followed by "Les Enfants du Paradis," which will also be sub-titled in Irish.

Wicklow Studio Scheme

The names of Gabriel Pascal and Frank Dermody, producer and actor of the Abbey Theatre, are associated with a studio scheme at Shanganagh Castle Hotel, Co. Wicklow. Some 250 acres of land are involved.

Another project concerned with Gormanstown Castle, sponsored by Dublin-born Richard Bingham, is said to be going ahead. Mention has been made of "Shadow of a Gunman" as the first film to take the floor if and when the scheme materialises.

500 at Portsmouth Managers' Dance

A company of about 500 were present at the first kinema ball organised by the Portsmouth and Isle of Wight branch of the Society of Kinema Managers, at Southsea, on May 14.

Among the guests were the Lord Mayor and Lady Mayoress of Portsmouth, Coun. and Mrs. R. J. Winnicott, the chairman of the Watch Committee, Ald. J. Prince, and Mrs. Prince, and members of the Sadler's Wells Opera Company appearing at the King's Theatre.

C. A. Paice (Theatre Royal) and H. J. Court (Regent) were the M.C.s, assisted by committee men H. Stafford (Savoy) and J. Hogan (Palace).

The South Parade Pier has been booked for another big dance by the branch on October 29.

British Council's Supervisor Charged

Confessing that in a weak moment he had sold one of the British Council's film projectors for £100, Albert E. Lovell (47), a supervisor in the Council's film department, of Sutherland Road, Ealing, was remanded on bail for four months at the Marlborough Street Court in order that he should make restitution to the purchaser.

He was said to have told the police that he had been short of money and that, during an interview in his office, he pretended that the projector was his property and sold it to a Mr. Blackwell, who paid him by cheque

STUDIO NEWS AND VIEWS

Blakeley's Manchester Studios Are Now Open: Herbert Wilcox to Make a Romantic Spy Story: Val Valentine Scripting for Marcel Hellman

I WENT North last week to attend the opening of the Manchester studios which John E. Blakeley, discoverer for the screen of George Formby and Frank Randle, has created in the Rusholme district. It has long been Blakeley's ambition to set up studios in the North where Northern talent can be used and developed, and at last, in spite of considerable difficulties in finding a suitable place and the necessary equipment, he has succeeded.

In these studios, Blakeley will continue to make the popular box-office frolics that have always pleased what some Trade paper reviewers are inclined to call "the masses." Blakeley has no pretensions to the artistic; he aims to please the common people with broad comedy and cheerful music.

Space in Manchester is as hard to come by as in London, and Blakeley was perhaps lucky to be able to get hold of an ecclesiastical property, consisting of church, large church hall and attendant offices, which he has had most efficiently converted into two quite large stages.

In addition, he has the usual property, make-up and dressing-rooms, a projection theatre for rushes and even a small canteen. He would, I imagine, have difficulty in building any elaborate constructions, owing to lack of space for carpenter's and plasterer's shops, but as the studios are not quite complete, I will leave this point until I am able to publish the full description of them.

The sound-proofing has been carried out by Fibreglass, the acoustic material specialists, of St. Helens. The general equipment is very modern and first-class. The sound system is the latest Visatone, the cameras and dollies are Vinten, and the lighting equipment is by the Multiple H.D. Industries. In fact, there is everything there for production up to the best modern standards.

Here are the leading personnel. John Blakeley, James Brennan, Northern exhibitor, and Frank Randle are directors. Blakeley will supervise production. Tom Blakeley is secretary. Arthur Murtz is acting as production manager. Kenneth Ross, A.M.I.R.E., is recording director and W. S. Howell the recordist. Maintenance engineer is Jimmy Wood, and film editor, Dorothy Stimson, from London.

The first film to be made in the new studios will be "Cup-Tie Honeymoon," with Sandy Powell as the star. Work was started on it only a couple of hours after the opening ceremony. I am sure all London studio workers will wish this new outfit, the first to make feature films outside London, the very best of luck.

WILCOX'S NEXT

HERBERT WILCOX'S next production will be an original story, "Renate," by Dennis John, based on the private life and espionage activities of the film star-musical comedy actress Renate Muller. With her fluctuating loyalties and conflicting emotions, she was notoriously known as the most unsuccessful spy of the Nazi régime—the spy who always fell in love with her victims.

The story is largely factual and introduces leading characters in the early days of the Nazis. Lore Cowan is writing the screen play. Herbert Wilcox and Anna Neagle will personally produce.

Max Greene, who, for the past six years has been director of photography for Herbert Wilcox, will have his first directorial assignment under the Wilcox-Neagle banner. Cecil Cooney will photograph the film, which will be produced at Shepperton.

One of the main objects of the impending visit to the United States of Anna Neagle and Herbert Wilcox is to visit Hollywood to secure a famous Continental star to portray the part of Renate Muller.

A camera unit, under John D. Wilcox, associate producer, is immediately leaving for the Continent to shoot exteriors in Paris, Vienna and Cairo.

WARDROBE PROMOTION

ELLEN TRUSTLER, wardrobe mistress at Alliance's Southall studio, has now been transferred in the same capacity to Twickenham. Ellen was with Jim Carter at Twickenham in the days when Jim was art director there. Olive Swinney, wardrobe assistant at Southall, has been promoted to wardrobe mistress.

GILLIAT RETURNS

LESLIE GILLIAT is back from his 20,000-mile round-the-world trip in search of the perfect tropical island location for Launder and Gilliat's forthcoming first colour subject, "The Blue Lagoon." With Gilliat, on his world search, were Geoffrey Unsworth, Independent Producers' cameraman, who is assigned to "The Blue Lagoon," and Stanley Sayers, Technicolor camera operator.

Using a Mitchell camera, Gilliatt and his colleagues filmed tests in the Fiji group, particularly Yasawa, which possessed the best beaches of any island they saw.

One great advantage possessed by Yasawa is that it is the nearest island to the trans-Pacific airport from which "rushes" will be flown to and from Hollywood during shooting.

After two days' aerial reconnaissance from a R.N.Z.A.F. Catalina, during which Gilliat flew seven hours a day, it was decided to shoot the tests. Choosing the most suitable location among the islands, Gilliat then hired a Government launch, and filmed his tests from the beaches.

GRANGER'S RETURN

THE distinguished French star, Françoise Rosay, will be appearing in Ealing's "Saraband for Dead Lovers," her first British film appearance since her starring part in "Johnny Frenchman."

The story is one of the Koenigsmark affair, and Stewart Granger will play Koenigsmark. The first sequences will be filmed in Prague, provided that the necessary permission can be obtained.

When Granger begins work at Ealing he will be returning to the studio where he made one of his earliest screen appearances. That was in 1940, when he played a small supporting part as a lieutenant-commander in "Convoy." Michael Balcon ruefully admits that he hardly noticed the performance.

SLICK WORK

CONGRATULATIONS on a slick piece of work and a nice gesture to foreign visitors by Bill Batchelor, picture editor of the Korda set-up. When the Czechoslovak delegation was wined and dined at Shepperton, before the guests had left the table Bill presented each of them with a copy of the group photograph which had been taken on the set only just before the luncheon.

A special note of congratulation is due to Ted Reed, chief of the stills department, and his men for the snappy processing that made this gesture possible. It shows what can be done by British technicians when they have reason to do a rush job.

VALENTINE'S NEW SCRIPT

PRODUCTION plans are advancing for "This was a Woman," which Marcel Hellman, managing director and producer of Excelsior, will make at Riverside early in July.

The script, which will bring this successful play by Joan Morgan to the screen, has been entrusted to Val Valentine. It will be remembered that he has to his credit some of the most outstanding original stories in British pictures, notably "The Rake's Progress" and "Waterloo Road."

Marcel Hellman expects to announce the director of "This was a Woman" within the next few days.

MATTER OF LIFE AND DEATH

THE delayed birth of a foal has been holding up the carefully planned programmes of Stewart Granger and two companies—Cineguild and Individual—for several days. The foal was needed for the stable scenes in Granger's current picture, "Blanche Fury," in which he co-stars with Valerie Hobson.

Meanwhile, at Pinewood Cineguild producer Anthony Havelock-Allan had to reshuffle many of the scenes pending this "happy event."

Individual, who also required Granger for location scenes in his previous picture, "Captain Boycott," have consequently also had to delay their programme.

MODEL RAID *A Zeppelin of the 1914-1918 war glides over London in a scene from British National's THE GHOSTS OF BERKELEY SQUARE and, below, you see it being sent off on its journey by director Vernon Sewell, cameraman Jimmy Wilson, and effects man George Bullen. A nice example of illusion by model work*

WOMEN POLICE

A FACTUAL picture dealing with the work of the Women Police is the latest subject to be put before the cameras by Paul Barralet. Tentatively entitled "Women Against Crime," the picture promises to bring to the screen many interesting sidelights on police work which have never been shown before.

Scotland Yard have placed at the unit's disposal every facility for the making of this picture, and so far scenes have been photographed at Peel House, Saville Row Police Station, Trenchard House and Scotland Yard.

This enterprising little company has many unique shorts ready for Trade-showing; amongst these are "Give Me a Ring," illustrating the work that goes on behind our vast telephone system, and "Our Cousins," a two-reeler showing the many links in Britain with the history of America.

CONVALESCENT INVALID

CONVALESCING in the country somewhere in Hertfordshire is Jack Kitchin, who is rapidly recuperating after weeks in hospital with pneumonia and pleurisy. As co-producer with Anthony Kimmins on "Mine Own Executioner," now in its fourth week on the floor at Worton Hall, starring Burgess Meredith and Dulcie Gray. Kitchin hopes to be back at work very soon.

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★

PEOPLE

B. H. Goodman Transfers to Grimsby: Council Honour for S. Filer

B. H. GOODMAN, for the last three years manager of the Trocadero, Liverpool, has transferred to Grimsby, to take charge of the Savoy, another G.-B. theatre.

A member of the KINE. Company of Showmen, Goodman's publicity campaigns have been frequently mentioned in the KINE., and he has received several awards in the monthly competitions. Before entering the kinema Trade in 1941, he was engaged in advertising and display with a merchandising firm. His first appointment was as assistant manager at the Hippodrome (G.-B.), Liverpool. His transfer to Grimsby will involve his resignation of the chairmanship of the North Western branch, Society of Cinema Managers.

S. BERKELEY-WALTON, 20th Century-Fox exploiteer in the Yorkshire area for the past two years, is leaving to take over the Lancashire and Cheshire area and will be operating from the company's Manchester headquarters.

His place in Yorkshire will be taken by **EARL HART**, who comes from head office. Hart has been operating for the past two months in the Home Counties and this will be his first provincial appointment.

H. JELLY, manager of the Harlesden Odeon, has been transferred to the Dominion, Hounslow.

His successor at Harlesden is **A. P. FITZPATRICK**, from the Regal, Golders Green.

PIERCE WYATT, boilerman at the Bristol Odeon, last week received the British Empire Medal, which was awarded him for his work during the war. Quarter-Master Sergeant of the 9th Battalion Home Guard, he served through all the heavy blitzes on Bristol. He is 59 years of age and was in the Regular Army before the first war, and during the 1914-18 war he was in Salonika with the Gloucester Regiment.

COUN. S. FILER, J.P., joint managing director of South Down Cinemas, has been elected chairman of the Petersfield Urban District Council. He has been a member of the council since 1935 and its vice-chairman for the past three years.

R. DOWNES has been transferred from the managership of the Bedford, Walton, Liverpool, to the Plaza, Allerton, where he succeeds H. Finnis. He was appointed manager of the Bedford in 1939, and returned to that theatre after serving in the Forces.

His successor is Mr. Cottam, relief manager for G.-B. in the Liverpool area.

H. FINNIS, who has been manager of the Plaza, Allerton, Liverpool, since March, 1939, with the exception of five years in the Forces, has succeeded B. H. Goodman as manager of the Trocadero, Liverpool.

Mr. Finnis has been with G.-B. for nearly 20 years, mainly in a managerial capacity. Before going to the Plaza he was for eight years manager of the Bedford, Walton, Liverpool, to which theatre he transferred from the Super, Birkenhead.

GRAHAM JELLY, manager of the Odeon, Bristol, has been promoted assistant theatre controller for the South-West, and **L. V. CREWS**, the present assistant controller, is to become theatre controller of the North-Western district, with his headquarters at Manchester.

Mr. Jelly is succeeded in the management of the Bristol Odeon by **LESLIE S. DENTON**, who comes from Cardiff, where he was manager of the Odeon. He has also filled managerial posts at Manchester. Derby and Birmingham.

MICHAEL CROOKES, assistant manager to **G. VIRGIL DAWSON** at the Odeon, Worthing, was married on May 10 to Miss Joyce Bennett, of Lancing. The ceremony was at North Lancing Church. and G. Virgil Dawson presided at the organ. Mr. Crookes received an ornamental mirror from the Odeon staff.

J. G. DE W. LAWS is leaving the Savoy, Grimsby, for another G.-B. house in the South-West of England. He will be succeeded at the Savoy by **B. H. GOODMAN**, of the Trocadero, Liverpool. During the war Mr. Laws served with the Intelligence Corps.

CAPT. J. S. BROOKE, manager of the Odeon, Folkestone, has been appointed Kent supervisor of the circuit.

MAJOR CLIFFORD, formerly of the Odeon, York, and now manager at the Odeon, Glasgow, was introduced to patrons by retiring manager Mr. Fuller, who goes on to the Odeon at Scarborough. Clifford's first duty was the introducing of stars David Farrar and Kathleen Byron, of "Black Narcissus," at the world première of the film on May 5.

H. Jelly on leaving the Odeon, Harlesden, to take over the management of the Dominion, Hounslow, is presented by W. H. Addy, mobile manager, and T. Wright, assistant manager, with a table lamp and Ronson ash-tray on behalf of the staff

MUSIC

by JACK COURTNAY

Fine Tonal Qualities of the Compton Electrone

I MUST confess I did not imagine the day could possibly dawn when in a container about the same size as the usual metal clothes locker, all the effects and tone colours of a very fine pipe organ could be housed.

Frankly, I was sceptical, and, naturally, I hope, somewhat biased in favour of the organ as we have always known it. I simply hated to admit that by the science of electronics a substitute could be found which would in every way give the same effect and, indeed, more. However, a visit to the B.I.F. to hear the new Compton Electrone has dispelled all my doubts and effected my absolute conversion.

The Compton Electrone is advertised as being designed "with a view to producing tone of real beauty and fidelity, coupled with mechanical and electrical reliability." This is no extravagant claim, but a pure statement of fact.

Although I heard the instrument under the worst possible conditions—milling crowds, loudspeaker announcements—I was astonished at the tonal qualities produced.

Jimmy Taylor was at the keyboard and he manipulated the instrument with a fine understanding of its capabilities that demonstrated its power and charm to the best advantage

The unit has 34 speaking stops and is designed as a straight organ. The amazing tone range must be heard to be believed.

The diapasons are excellent, and I was particularly struck with the reeds. in fact, if this instrument were recorded I feel sure, apart from the excessive sensitiveness of the expression, one could not definitely state that they were not listening to an orthodox organ. Only in the upper mixtures does the Electronic betray itself—they are so clear!

Hitherto, one of my principal objections to the electronic has been the "bass," but in this organ is a foundation astonishing in effect, and L. E. A. Bourn, who invented the electrostatic generator embodied in the instrument. must be proud of the result obtained.

Charles Penley, general manager of the Empire, who was with me and heard the demonstration was as much impressed and convinced as to the future of such instruments as I.

At a meeting of the finance committee of the T.O.B.F. this week I learned with great interest that at no time have the organ builders been busier in renovating and in many instances, enlarging, instruments at present installed.

Congratulations to Harry Norman, secretary of the A.T.O., who was presented with a son on the evening of May 10. Father, mother and child are doing well.

Message from Tommy Dando informs me that Felton Rapley has suggested his organists run request programmes for the S.E.A.C. Forces, a feature which has been mentioned in this column.

Obituary

EXECUTIVE DIES IN ROME FIRE

J. C. Jackson, British Lion

THE death occurred in a film studio fire in Rome on Wednesday in last week of John C Jackson, C.A., a director of British Lion Studio Co., Ltd., who had been closely associated with Sir Alexander Korda since 1933.

Mr. Jackson had been a directo of British Lion Studio Co., Ltd. since the control of that company was acquired by British Lion Film Corporation in 1946.

Twenty people, including si women, perished in the fire, which started in a film store and destroyed the five-storey building in Rome owned by the Minerv Film Corporation.

H. R. Armstrong

H. R. Armstrong, for man years manager of the Royal Hi podrome, "nearest-the-enemy" Dover hall, which was damaged o the very last day of cross-Channe shelling, has died in Dundee After leaving Dover he manage the Pleasure Gardens Theatre Folkestone, for some time.

Jack French

We regret to report the death o Jack French, variety agent for ove 50 years and the father of Jac Francis, United Artists' exploita tion manager. Mr. French passe away at Brighton on May 9 in hi 78th year.

He was one of the pioneers o kine-variety, booking acts t kinemas in 1907. In those days h was placing his turns with the lat "Bill" Jury, the Somerald Ci cuit and United Electric Theatre More recently he booked wit P.C.T., G.-B. and the A.B.C circuits.

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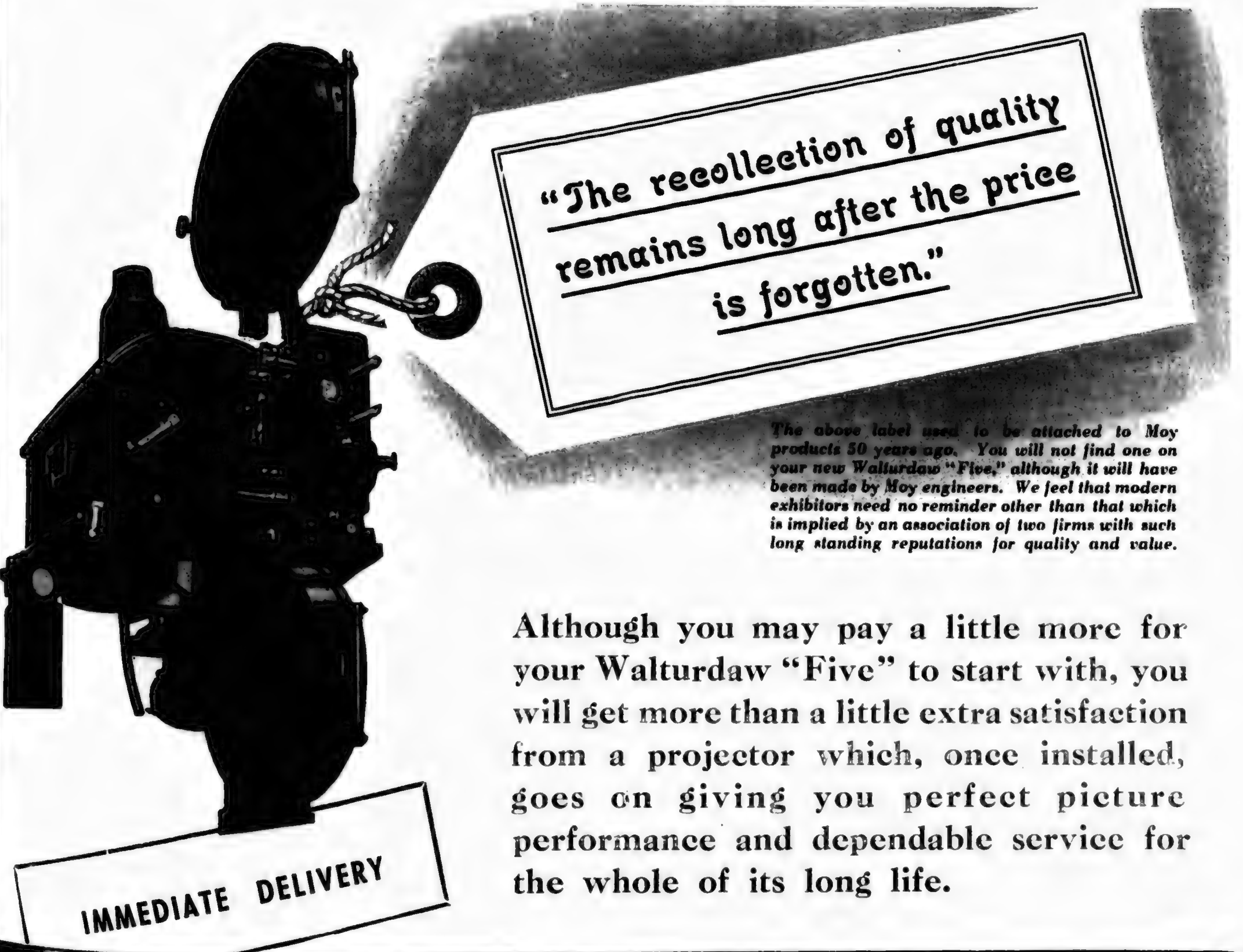
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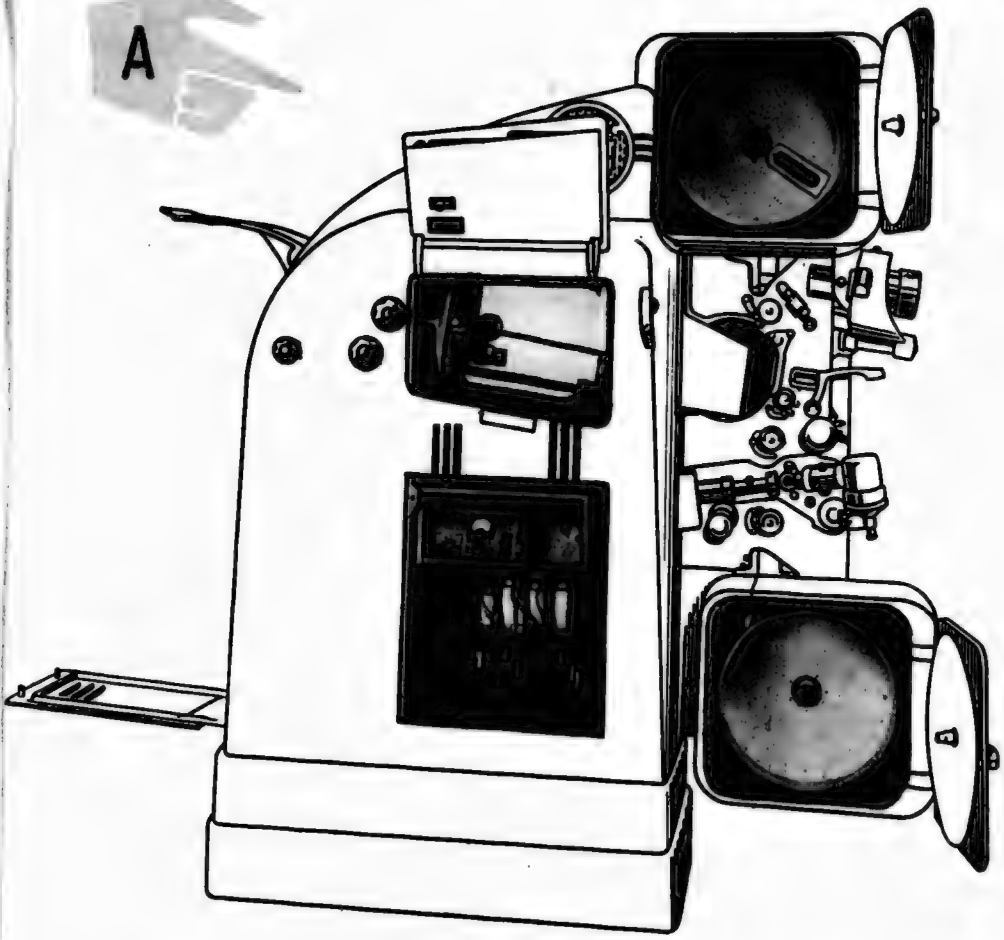

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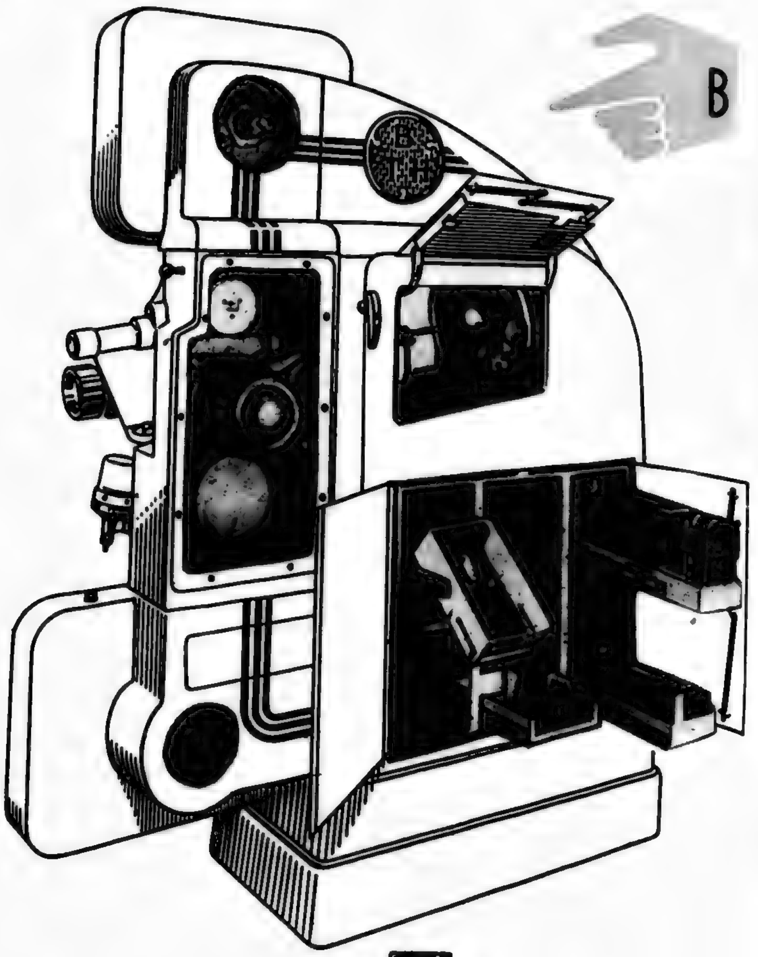


A

From this side the control panel, which hinges forward, and the fader amplifier are directly accessible after removing the front panel with two quick release fasteners. All the components dealing with the film path are readily detachable, and all the shutters are accessible on removing the cover.

The arc mirror and forward components can be removed through the large side door.

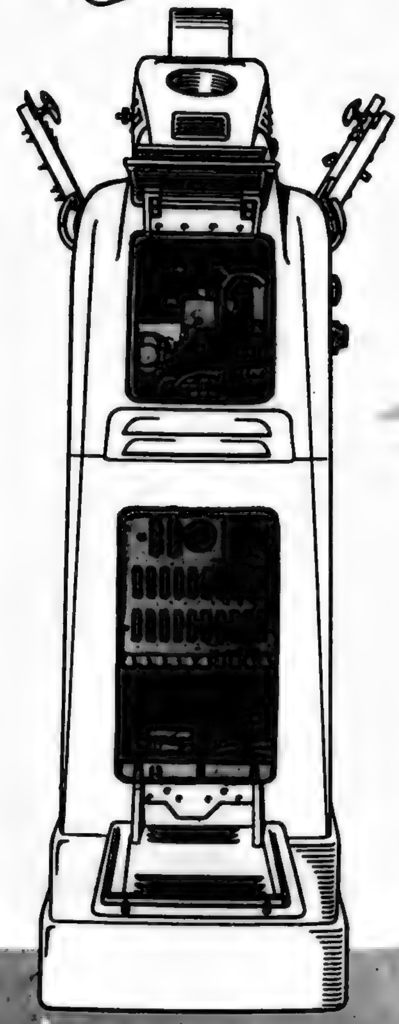
B

The mechanism drive is fully exposed on removal of the cover plate — the absence of oil means that there is no oil seal to break, thus giving rapid access through the use of quick release fasteners.

The amplifiers are mounted on special runners which enable the units to be drawn forward *while running* for inspection, turned over *while running* for testing, or completely detached for replacing — the connections being by plug and socket.

C

The arc lantern unit assemblies behind the mirror can be inspected and exchanged through the top rear door, which is countersprung; and all the fuses are clearly marked and accessible on opening the lower door. A point for an inspection lamp or soldering iron is provided as standard.



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B T-H

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MANAGEMENT

by THE MANAGER

Open the Door Circuits—and Give Us A Better Look In

A BLIND ALLEY UNLESS THERE ARE MORE PROMOTION OPPORTUNITIES

SOME time ago, a well-known leader of the Industry said to me: "The trouble is, you're too outspoken, too difficult to handle!" There was no trouble, it was ather a figure of speech on his part, but it ndicated a trend of mind, almost one might ay, a policy. On the other hand, with these ords, lightly spoken in jest, he may have ut his finger on one of our weaknesses.

Away back, in silent film days, circuits were comparatively unimportant. Many of he best and biggest halls of that time were still privately owned, and general managements were lucrative appointments available o all managers with initiative. The chaps who got on in those days were the adventurers, the ones who took the chances which ame off. To be quite fair, the managers who ook too many chances which didn't come ff were soon out of work, but that was fair nough. These fellows invariably did their wn booking, and had to explain away to heir boards unprofitable bookings. They ecided the policy of the theatre and took he blame if things went wrong. They ere the fellows, for example, who gambled n talkies being successful, and young eaders may be surprised to know that quite lot of doubt was expressed at first about hat is now a universal medium. These riginal showmen had drive, initiative, magination, and courage to take a gamble in usiness: the prize?—a kick on the pants to othing, but they loved it.

entralised Control

TO-DAY, the business is overshadowed by circuits and head-office controls. ecisions that can alter the whole trend of he business are made by a handful of men. his has created, in recent years, a new sort f preferment—the minor executive job, the ead-office departmental job, and the supervisors. I wonder what precisely are the ualifications expected from the selected? It s a question every manager has asked in his wn heart, but this is perhaps the first time t has been asked publicly. The answer, if here be one and it is forthcoming, would be f vital interest to readers, particularly to anagers of circuit houses. Do you want Yes" men, or idealists who might be ifficult to handle sometimes?

I would like to know what the managing irectors of the circuits know about their anagers, and how, when big jobs are going, s the selection made. There is a prevalent lea, to which I don't personally subscribe, hat a manager is completely in the power of is supervisor, who can make or break him. onsequently, I am just a wee bit afraid that, n this new era, the spirit of business advenure—that pioneering instinct—will become xtinct, and the young managers who are oming along will play safe. By so doing, here is no doubt that in the fullness of time hey will inherit a comfortable job, provided hey don't take any chances, and, even more mportant, so long as they don't cross the ath of one of the little-bit-higher-ups, or get n the hair of a supervisor.

now Them Personally

IT would be well for circuit heads to take stock of their managers without nvoking the help of supervisors, or executives—a sort of personal survey. It may be that among the rank and file of the managers there are some shrewd, knowledgeable men of high ability, whose brilliance has never penetrated the material, unimaginative husk of an immediate superior.

Do managing directors know all their managers personally? If they don't, it's high time they made a start, if only because managers can, individually, bruise a most important segment of the company's business—collectively, they might, in bad times, destroy it.

If, through this paragraph, one young man is discovered, and given an opportunity of winning his spurs, the writing of it will have been worth while. Just as a test, I suggest that circuit heads should check up on managers who gave notice and went into other businesses—they'll be surprised at the number of very successful men they have lost.

The 48-hour Week

FULL marks to Sam Buchart for stating publicly that the manager has a moral obligation to carry out his job, even if that means more than a 48-hour week on occasions. I have been preaching that policy for some time, and am delighted to see that it is the ideal of the National Executive Committee. Only a loyal acceptance of this basic principle will ensure professional status for managers.

On the other hand, the employers must play their part if this spirit is to prevail. When a manager is willing to work early and late if it is really necessary, or advantageous to business, then don't bawl him out if you find him missing from his desk at the presumed starting time one morning. He may have helped himself to a long lie in bed, so what? On more than one occasion I have heard it remarked that there's no purpose in working late to do a job, because you just get told off if you are late in next morning. One thing must, of course, always be done, that is to wait until closing time. The insidious habit of slipping away a few minutes before the end of the show to be sure of catching a bus or to get a better seat on a train is a very dangerous one. Then is the time when it is most necessary for the manager to be in evidence, and the favourite moment for patrons' complaints. In the case of a complaint, it doesn't make things any easier if the manager is not available.

Managers and Film Production

OVER the last two or three months, I've been conducting my own private "Gallup" poll. First it was with idle curiosity, but finally with anxiety. I started to find out what managers knew about production. I asked precisely 25 managers individually whether they had seen a film in production. Out of that lot two had been once in a studio, one goes quite often (he has a relative on the production side). The other 22 don't know what the inside of a studio is like.

Incredible, isn't it? I do so hope I've been a bad picker, because I'd hate to think that only 10 per cent. or less of the managers in the country have ever seen the making of the product we sell.

Assuming that I am unhappily accurate in my assessment, I mustn't blame it entirely on the managers, even although they are by no means entirely blameless. What have the producers done about it? I can never remember a general invitation from a studio manager or a producer to the managers of kinemas. Certainly, I myself have been to the studios on many occasions, but only as the personal guest of an artist, an art director, or a producer.

Possibly, producers think we don't mean very much to them. If that is so, then these makers of pictures had better start thinking. Managers mean an awful lot in the filmmakers' income-tax returns—whether the film-booking managers read the managers' film reports or not.

Cigarette Sales

NOW, with the increased price of cigarettes, and the termination of the tobacconists' under-the-counter trade, I see these worthy tradesmen are reviving their pre-war campaigns against sales in kinemas. This expressed antagonism must not be treated too lightly, because, rightly or wrongly, they are firmly convinced that they have a grievance.

We on our part, have only a restricted licence to sell. We've no right to serve outside customers, our trade must be restricted to *bonâ-fide* patrons. When a sales kiosk is situated in a spot where people can make purchases without first getting tickets, it makes the situation just a little bit tricky. By the way, the sales director of a big tobacco firm informs me that I am not the only one who has experienced a sharp decline in sales since the Budget. Patrons are becoming more selective, and the lesser-known brands are sticking badly. As the gentleman I mention is associated with a well-known firm, but one whose brands are not in the first flight of public demand, his views are interesting.

4,000-foot Films

QUITE a lot of discussion about 4,000-ft. features. There is a theory, supported by many substantial exhibitors, that these short features have had their day, and are no longer worth making. I fail to see, however, what length has to do with a second feature, and, remember, I'm one of the four thousand odd chaps who stand in vestibules listening to patrons' views—with no punches pulled. As one of these managers, I am only echoing the words of my patrons, who, I know, would rather have a decent four-reeler than a lousy seven-reeler. To go a little bit further, I would love to have the chance to sub many of my 7,000-ft. second features down to four reels. I know I couldn't spoil them, and I kid myself I would improve them by 100 per cent. One mild technical query occurs to me when I speak of four- and seven-reelers.

As 2,000-ft. spools are almost universally used nowadays, why is it that only a few of the renters send out their films in double reels? Those who don't are only presenting opportunities for rewind boys to carve a few frames from every reel, in joining up for double spools. There may be a technical reason of which I have no knowledge; if so, I'll be interested to hear of it. By the way, that's the sort of thing that enables the producers of "rackets like the B.B.C. feature, Picture Parade," to have a "go" at us.

SHOWMANSHIP

Keep Cool and Don't Let the Weather Beat You

AS I write these notes we have been enjoying a burst of fine weather that reminds us of the lovely English summers our parents tell us they used to have when they were children. It even looks as though we may have quite a bit of this sort of weather from now on, according to the more optimistic meteorological prophets.

There's no doubt we shall all enjoy opening our collars and sunning ourselves at the seaside, in the green fields, or even in the privacy of our town back gardens. But the sobering thought is that millions of people—from whom our patrons are drawn—will be wanting to do just the same kind of thing.

If we are going to have the fine summer that everyone hopes for, showmen will have to take up the challenge offered by the open air if they are to maintain business. And this year, more than in almost any year within living memory, it will be a stiff battle, because, after the terrible winter we have all shivered through, people are starved for sun and warm, fresh air.

Now is the time for all showmen to consider what they are going to do to attract patrons to their theatres in the pleasant weather, such as we are now experiencing. Really stifling hot weather presents less of a problem—people are generally glad to visit kinemas with air-conditioning or even reasonable ventilation, to get away from the heat. But the mellow sunshine, the call of the garden and the motor-car, of the sea and summer games—all these things are going to be hard to fight.

Every showman will have his own ideas as to how to tackle the problem, but I would make a suggestion that might prove of value in suburban and rural districts. You can do it by slide, poster, sticker, newspaper advertisement or any other method which occurs to you. However you do it, link your appeal for patronage with a note of national service.

You might, for instance, put around the district's allotments a series of posters worded something like this: "A personal message from the manager of the Palatial. I hope you are all enjoying this fine weather, and making the most of it, digging for the victory over shortages. When you are hot and tired after your exertions, why not drop into the Palatial and relax while you enjoy a first-class programme in the cool and comfort of this pleasant kinema?"

In a more general way you might have outside posters, or included in your usual newspaper space, something like the following: "After you've done your bit in factory, shop or at home, to help the nation's recovery. Relax in the sunshine—and make the most of the fine weather—but don't forget that the Palatial remains the coolest and most comfortable place in town, where you can always be sure of the best entertainment in the most pleasant surroundings."

I don't think you can do anything but good for the prestige of your theatre by employing methods such as these. You can work out similar posters or cards for locations like cricket grounds, ice-cream parlours, beaches, outside the local parks, in fact, anywhere that patrons seeking summer entertainment or relaxation are likely to be.

These are simple suggestions. The manager on the spot, using his imagination, will obviously be able to improve on them and think up more enterprising local stunts. The main thing is to be aware of Summer's challenge and prepared to meet it, by constructive showmanship.

SUDDENLY IT'S SPRING

F. R. Hozier staged this fashion parade, with the co-operation of a local store, at the Capitol, Cardiff, for SUDDENLY IT'S SPRING (Paramount). The store also gave window display and advertised the parade

Chester Campaign

MANY varied ideas were developed by Kenneth D. Edmondson, of the Gaumont, Chester, in his campaign to exploit Columbia's "The Jolson Story."

Four weeks prior to playdate gramophone records of tunes from the film were supplied to a leading engineering firm in the town, employing 3,000 workers. The records were played in the firm's canteen during the lunch hours and other breaks, and an art card giving presentation details was also on show.

For his theatre publicity Edmondson secured the services of Johnny Hinds and his Orchestra, Chester's leading dance band, who gave half-hour stage presentations every evening for one week, playing popular tunes from the film.

The show was presented without any fee involved. Apart from this, the orchestra featured tunes from the film during engagements in the city, announced the playdate at the theatre and gave guest tickets to view the film as spot prizes during the "Anniversary Waltz."

A successful song contest was also held at the theatre in which patrons were invited to place, in order of popularity, song titles from the film. Guest tickets to admit the winner and friend to see the film were awarded to the first 12 entries opened.

In addition, Edmondson obtained no fewer than 13 tie-ups with principal stores throughout the main shopping centre of the town.

The Ducking Stool

H. CLIFTON, Friars, Canterbury, is always quick to spot an unusual exploitation angle. For his campaign on G.F.D.'s "Great Expectations" he revived a sixteenth-century "Scold's Chair" (ducking stool) ceremony at the ancient port of Fordwich, Canterbury.

Pre-playdate announcements were made from the stage referring to the forthcoming ceremony, and local Dickensian associations were stressed to boost the theme of the film. The result of this advanced publicity proved very satisfactory, for on the Easter Monday a large crowd thronged the streets to witness the procession. Arrayed in Dickens' period costumes and carrying banners relating to the showing of the film, the procession, headed by the "Town Crier," dressed in Cinque Ports uniform, marched on its way to the "ducking chair."

The ceremony that took place made an excellent holiday attraction for Canterbury and a terrific boost for the film.

Throughout the play week a gentleman in 1820 costume greeted patrons on their arrival at the Friars, and other costumed personnel walked in the busy shopping streets of the city and mixed with the guests of a local hotel.

Over 1,500 throwaways and illustrated posters assisted in the general campaign, and the local Press contributed with excellent write-ups.

Incidentally, this was the first time for nearly 20 years that the "ducking" ceremony had taken place, the last occasion being in 1929 when a "Dickens Fayre" was held. As a result of the occasion the Royal National Lifeboat Institution promoted by a very successful collection, and the Institution expressed its gratitude to Mr. Clifton.

Another Personal

PERSONAL appearances always create good business for the box-office, and A. A. Allen, of the Dominion, Bispham, on hearing that Peter Graves, star of "Spring Song," was appearing in a play at the Grand Theatre, lost no time in arranging for him to visit his kinema.

Patrons entering the foyer were surprised on being introduced to the star, who exchanged a few words with each one, and signed autographs. Although the visit was arranged on the spur of the moment, it created a far greater impression than if the star had addressed the audience from the stage. The local Press were in attendance and the following day photographs and a five-column write-up appeared.

In addition, eight days prior to playdate, an attractive foyer display was made with fresh-cut flowers arranged against a background of chrome yellow art paper with the title "Spring Song" printed in striking colours. Cards bearing the names of the stars and playdate were placed in the foreground.

Song Contest

PERUSING the local papers, J. Longbottom, Odeon, Chorley, came across a story about two brothers, living locally, who were about to have a song published. It gave him an excellent opportunity to put over the song-writing contest for "Blue Skies."

The brothers were invited to compete and the contest was given further publicity by a music shop tie-up and through the distribution of throwaways.

Each entrant in the contest was introduced from the stage before their efforts were played. The judges were the music critic of the *Chorley Guardian* and a local dance band leader.

Selling a Dummy

J. BARKER, of the Palace, Lancaster, used a wax dummy to good purpose when showing "The Secret Heart." He borrowed a male model from the local licensing authority, which had used the dummy during the war for A.R.P. demonstrations, dressed it in a spare doorman's uniform and fixed in its hands a heart-shaped card worded "The Palace suggests 'The Secret Heart' your film for next week. The dummy was placed in the kinema entrance.

The display, besides being a bright piece of showmanship, caused a considerable amount of fun when several people approached it for information.

Opportunist!

The Tabard Players gave a Dickens' Birthday performance of "The Old Curiosity Shop" in the courtyard of the George Inn, Southwark, recently.

This took place just before the screening of "Great Expectations" at the Trocadero, Elephant and Castle, and Maurice Cheepen was invited to attend. He seized the opportunity to mount the van, traditionally used as a stage, to say a few words about British films, and in particular the film version of the Dickens classic he was about to show. It may have been luck, but the true showman never misses a chance to boost his programme.

Real People

IN addition to displaying large teaser posters on several prominent hoarding sites in the town, A. H. Rockett, of the Odeon, Warrington, devised a novel street stunt to put over "My Favourite Brunette."

He had a couple dressed to look as near as possible like Bob Hope and Dorothy Lamour, walking around the town at the busiest times of the day. Fastened to the man's back was a card worded "I'm taking my favourite brunette to the Odeon—follow me to see the best film in town." On the woman, the card read "I'm his favourite brunette, so I'll see you at the Odeon."

For the screening of "Temptation," Rockett arranged an excellent tie-up with a leading gown shop. A mannequin parade, given each afternoon during the week previous to playdate, was the main feature of the tie-up.

Window displays were also secured in a local chemist's and shoe shop.

French Appeal

REALISING that the French comedy, "A Cage of Nightingales," which deals with juvenile delinquency, might not appeal to regular provincial patrons, John Bee, of the Gaumont, Worcester, circularised with handbills, printed in French and English, 391 members of the S.A.M.A. Film Group, the Secretary of Education, Inspector of N.S.P.C.C., Probation Officer and music masters of the local senior schools. In addition, Bee prevailed upon the editor of the local Press to give a write-up, inviting any boy or girl interested in sending an essay on the film to him. A prize was awarded to the best entry.

For his theatre publicity, Bee devised an attractive foyer display depicting a cage of nightingales set in the middle of a large cut-out model of the front of the kinema. An effects record of birds whistling, played at the back of the model, added effect to this effort.

Another item resulting in a Press write-up was a visit from a woman member of the French underground movement to see the film.

Musical Approach

A SUCCESSFUL publicity stunt was devised by manager H. Hubball and his assistant in connection with the showing of "Song of the South" at the Grand Palace, St. Albans.

A full window display was secured which consisted of cartoon cut-outs, in bright colours, with a large centre-piece, "Song of the South," suspended on a wide band representing a musical stave. On the stave between the title lettering were eleven musical notes. These formed the basis of a competition publicised by poster and slides, and the idea was for people to discover from what well-known "Song of the South" were the eleven notes taken.

The stunt created a great deal of interest and was noticed by people who might have passed an ordinary display.

Stage Shows

W. S. LOVELL, of the Odeon, Kingswood, Bristol, has recently been staging novel introductions to publicise forthcoming films at his theatre.

For "Three Little Girls in Blue" he presented a small stage show by pupils of the Kingswood School of Dancing. The show consisted of three girls, dressed in similar costumes and colouring to those in the film, dancing and singing some of the popular songs from the film. They were accompanied by a chorus of girls dressed as boys.

A miniature airfield, complete with numerous model aircraft, radar equipment and a dinghy float were featured in a large foyer display for the screening of G.F.D.'s "School for Secrets."

Record Month

G. W. HURT, Temple Fortune, Golders Green, opened his efforts for the Odeon national drive by taking a front-page advertisement in a local newspaper for a month. In addition to publicising the forthcoming programmes he laid particular stress upon the service amenities available to patrons. Local store tie-ups and front-of-house displays resulted in record business for the month.

Catching the Eye

G. E. EVANS, of Worthing Plaza, carried out an effective campaign for "When the Sun Shines" by tying up with a number of shops, including a costumier's, a shipping and coal company, and the National Savings depot.

In every case an apposite slogan was devised, which covered both film and shop angles. The National Savings poster worded "You'll be glad you saved for Rainy Days" was overprinted "You'll be glad you've seen 'While the Sun Shines,'" and 350 of these were circulated, indicating the Plaza for the visit.

Message from Mason

A QUIZ contest based on the *Daily Mail* National Film Award was staged by Fred Bull at the Odeon, Worthing, for "Odd Man Out."

Entrants were asked the following question: "Why did you vote for Mason? Was it his looks, personality or acting?" The prizewinning answer was "It was definitely his acting. He plays each of his parts perfectly." The winner was allowed a free cable to Mason in Hollywood, which was worded: "Eileen Murray for Odeon, Lancing, filmgoers. Congratulations winning National Film Award. Message welcomed." The following reply was received: "Eileen Murray. Many thanks cable. Good wishes. Odd Man Out received great reception. Signed, James Mason, New York."

Miss Murray read this from the Odeon stage on the eve of screening and local papers gave much space to the whole affair, particularly the *Evening Argus*, with its big county circulation. This paper gave editorial comment to the extent of 10 inches in two different issues.

Thus, at the cost of less than £1 for the cablegram, manager Bull secured some valuable free publicity.

Candid Cameraman

A CANDID cameraman was used by Francis Minde, Odeon, Eltham Hill, in an interesting exploitation stunt for "Lady Luck."

The cameraman took pictures of people passing the theatre and handed out pamphlets worded: "Are you the lucky lady? If you find your picture on display in the foyer of the Odeon there's a pass for two for you at the box-office."

Mr. Minde also secured the co-operation of a grocery store which gave prominence to a 16-sheet multicolor display of the theatre's forthcoming attractions.

Dickens Tie-ups

IN exploiting "Great Expectations," Kenneth B. Lloyd, of the Rivoli, Liverpool, was fortunate in having the corporation's lending library opposite his theatre and made full use of this opportunity by obtaining permission from the chief librarian to publicise the film on all notice boards within the library.

Another tie-up was at the local branch of the National Savings Committee where Lloyd used the slogan, "Start saving now—realise your 'Great Expectations'—and see Britain's greatest film at the Rivoli."

In addition, he made full use of the local Justices' decision of changing the certificate of the film from "A" to "U," by advising all local schools that he would give them assistance if they wished to bring parties of children to see the film.

Finally, Lloyd invited a party of blind ladies from a local home to hear the film, as they had all read the book in Braille.

Boosting Matinees

"COME early and avoid queues" was the personal message contained in handbills which Preston Swan, Elephant, Shawlands, distributed to people in the morning food queues to publicise "When Ladies Meet." The handbills were handed out by a sandwichboard man who carried boards bearing the message: "No Qs 'When Ladies Meet' in the afternoons at the Elephant," and "See 'When Ladies Meet' at the Elephant, where ladies meet."

The handbill emphasised the benefits of no-queue matinées.

Neat Window Displays

THREE neat window displays were arranged by Leslie Fletcher, Carlton, Nottingham, for "While the Sun Shines."

One was arranged with a leading gown shop and the other two with the local Co-operative Society and Electricity Corporation. In each case, stills were given prominence and accompanied by eye-catching slogans. "Why not buy your Easter dresses 'While the sun shines,' then go and see the film at the Carlton," was the line used in the gown shop tie-up.

Personal Appearance

A PERSONAL appearance by Michael Rennie at the Plaza, Worthing, gave G. F. Evans a splendid opportunity to secure publicity for "White Cradle Inn."

The star and his wife were welcomed by the Mayor and Mayoress at Gifford House on their arrival from Brighton and made a tour of the home, chatting with the residents before going on to the Plaza, where they were received by Mr. Evans. After tea Michael Rennie appeared on the stage and related incidents which occurred during filming in Switzerland and also made a short appeal for funds for Gifford House.

Later, a civic reception and conversazione in the Plaza Café was attended by the Mayor and Deputy Mayor with their ladies, local Press editors and other prominent citizens.

Throughout the day a newsreel van paraded the streets announcing the Plaza visit and making stops at vantage points to enable the public to get a close-up of the equipment.

Life-Size Cut-Outs

A SIMPLE but effective display was a feature of the exploitation of H. J. Court, of the Regent, Portsmouth, when putting over "Song of the South." His vestibule display was made up by using life-size cut-outs of Uncle Remus and animated characters from the film. On either side of the cut-out scene were two double-crown with special stills of the film in inserts. The whole made a very attractive display.

The ancient ceremony "Scold's Chair" being performed at Fordwich, Canterbury. It was revived by H. Clifton of the Friars as a stunt for GREAT EXPECTATIONS (G.F.D.)

This character paraded the streets of Manchester to draw attention to the Odeon's "Big Showtime Month." This idea comes from E. W. Meadows

Coverage

A GOOD tie-up was devised by Bill Browne, of the Ritz, Hastings, to exploit "Temptation Harbour."

At Lewis and Hyland's store a window display was made up of raincoats worn by the star, and placed in the centre was a large art card worded "William Hartnell in 'Temptation Harbour'—believes in keeping dry in a suitable mackintosh—Lewis and Hyland can supply *you* with the best makes of rainwear." The window was framed by "stills" from the film and appropriately worded posters drew attention to the presentation date.

In addition, Browne secured several tie-ups with tobacconists and booksellers.

Accent on Dance

APART from the area "Blue Skies—write a tune contest," for which manager T. Channing, of the Odeon, Prestwich, received no less than fourteen entries, H. Saunders, his assistant, in a comprehensive campaign, arranged a "Blue Skies" dance in the ballroom adjoining the theatre. The dance was well attended and the proceeds were sent to the Sunshine Homes for Blind Babies' Fund.

A Quiz competition was also featured in the ballroom programme, and winning competitors received star portraits of Bing Crosby, Fred Astaire and other novelty prizes.

For additional advance publicity, Saunders arranged an attractive foyer display consisting of a tailor's dummy in full evening dress set against an effective black-and-white background, with two large portraits of the stars placed on either side of the display.

TECHNICAL

B.K.S. Annual Report—Membership Now Tops 1,000 Mark

A YEAR OF ACHIEVEMENT—ELECTION OF COUNCIL MEMBERS

AN increase of 41.3 per cent. in corporate membership of the British Kinematograph Society was revealed in E. Oram's annual report for 1946, which was adopted by the first ordinary meeting of the newly constituted Society on Wednesday, May 14. The president, I. D. Wratten, was in the chair. Increases of 13 per cent. in associate membership and 36 per cent. among students were also recorded.

The comparative figures were as follows:—

Members total 448, increase over 1946 of 131.

Associates total 386, increase over 1946 of 45.

Students total 67, increase over 1946 of 18.

These figures show a net increase of 194, and the total of present membership is 901. (These figures, however, relate to December last, since when there has been a further increase in numbers).

A major portion of energy and expenditure has been expended on the educational programme. Discussions have taken place with the C.E.A., and the Society has been represented at the British Film Industry apprenticeship and training discussions. The two-year course at the Polytechnic has been maintained; 83 per cent. of the students are ex-Servicemen.

General meetings have covered all activities of the Society; 31 meetings have been held in London, nine in Manchester and eight in Newcastle. These meetings have included joint meetings with the R.P.S., the A.C.T. and the Television Society.

The three divisions of the Society have increased their activities. Membership of the Film Production Division had increased to 347, of the Theatre Division to 340, and of the Sub-standard Film Division to 162. Branches consolidation is being considered.

The 15 Fellows elected by ballot have constituted a committee to prepare regulations for the subsequent conferment of the Fellowship and Hon. Fellowship. Final proposals are nearing completion.

Mr. Oram expressed appreciation of the support of the patron members, of whom there has been an increase in numbers.

The library, which is open daily, possesses a useful collection of books. More frequent publication of the *Journal* is starting in July next.

Presenting the annual accounts, P. H. Bastie stated that during the first period the accounts showed a balance of £60, and for the second period a deficit of £94. The expenses of the new constitution amounted to no less than £200.

The adoption of the report and accounts was moved by C. E. Crowhurst and seconded by F. Bush, and carried.

Although the exhibit of the Society in the Physical Society's Exhibition did not fall within the year under review, L. Knopp and

Major C. H. Bell asked that thanks be conveyed to W. Buckstone for his services in this connection; this was agreed.

On the proposal of G. Parr, a vote of thanks was carried to the offices and council, Mr. Parr suggesting that, judging by the invariable attendance of the president at all meetings at which he himself was present, Mr. Wratten must live at the B.K.S.

The president proposed votes of thanks to the G.-B. Corporation and to J. S. Abbott and his staff for the use of the theatre for meetings; to the patron members; to the Trade Press for their reports of meetings; to *Journal* advertisers; to members of the many committees; and to the staff of the Society.

The scrutineers in the election of two members of Council announced that Charles H. Champion and Baynham Houri had been elected.

The Council is now composed as follows: President, I. D. Wratten, F.R.P.S. (Fellow); vice-president, W. M. Harcourt, F.R.P.S. (Fellow); hon. secretary, Edwin Oram (Fellow); hon. treasurer, P. H. Bastie (Fellow).

Members of Council: Messrs. J. C. Cabirol, D.L. (Fellow); C. H. Champion, M.I.M.E., A.M.I.E.E. (Fellow); Rex B. Hartley (Member); L. Knopp, M.Sc., Ph.D. (Fellow); B. Honri (Member); A. W. Watkins, A.M.I.E.E. (Fellow); A. G. D. West, M.A., B.Sc. (Fellow); R. R. E. Pulman (Fellow); H. S. Hind, A.M.I.E.E. (Member).

RCA

Observation Window

Simplex Captures the Interest of Dublin Show Visitors

THE Spring Show and Industries Fair, held in Dublin as one of the activities of the Horse Show organisation, is one of those affairs which include horses, agricultural machinery, garage apparatus and kinematograph machinery in its scope. I ran into Frank Durban, of J. Frank Brockliss, Ltd., last week just after he had flown back from Dublin, and heard from him not only some facts about the exhibition, but the many personalities he was able to contact there.

The principal reason for his visit was that Century Machinery Stores, Ltd., Brockliss agent in Dublin (this means the well-known Maurice Baum), had in the forefront of a well-stocked stand a Simplex E7 projector which afforded a great deal of interest for visitors, and Durban was on hand to talk technically about its special features to all those with kinematograph enthusiasm.

This was not his only job, for he took opportunity to renew a number of former friendships, made in pre-war days, when installing projectors and arcs in some of Dublin's kinemas, finding apparatus with which he equipped as far back as 1934 still doing admirable duty without a spot of trouble.

THEN on Friday at the Mansion House he lectured to 200 projectionists on Simplex mechanisms, answering numerous questions from his audience and exhibiting an E.7, the Simplex most up-to-date mechanism. Was his audience interested? I refer readers to the illustration on this page, snapped by an enthusiastic photographer at a very important moment.

As well as the Simplex projector with Peerless Magnarc lamp and lamphouse, on the stand were spools, carbons, fire-fighting apparatus and a spotlight, which was closely observed and its controls operated. Another manufacturer, known to KINE. readers, Runbaken, had many exhibits on the stand, including not only rectifiers, but electrical gauge apparatus.

AN attractive booklet on arc-lamp mirrors is to hand from G.B.-Kalee, giving particulars of manufacture, and illustrations of processes entailed, together with diagrams of paraboloidal and ellipsoidal reflectors. All G.B.-Kalee arc-lamp mirrors are manufactured by C. A. Parsons and Co., Ltd., of Heaton, Newcastle-on-Tyne, a company which has specialised in the production of silvered-glass reflectors for more than 50 years. It utilises this long experience, which includes making reflectors during two world wars, in the manufacture of kinematograph reflectors.

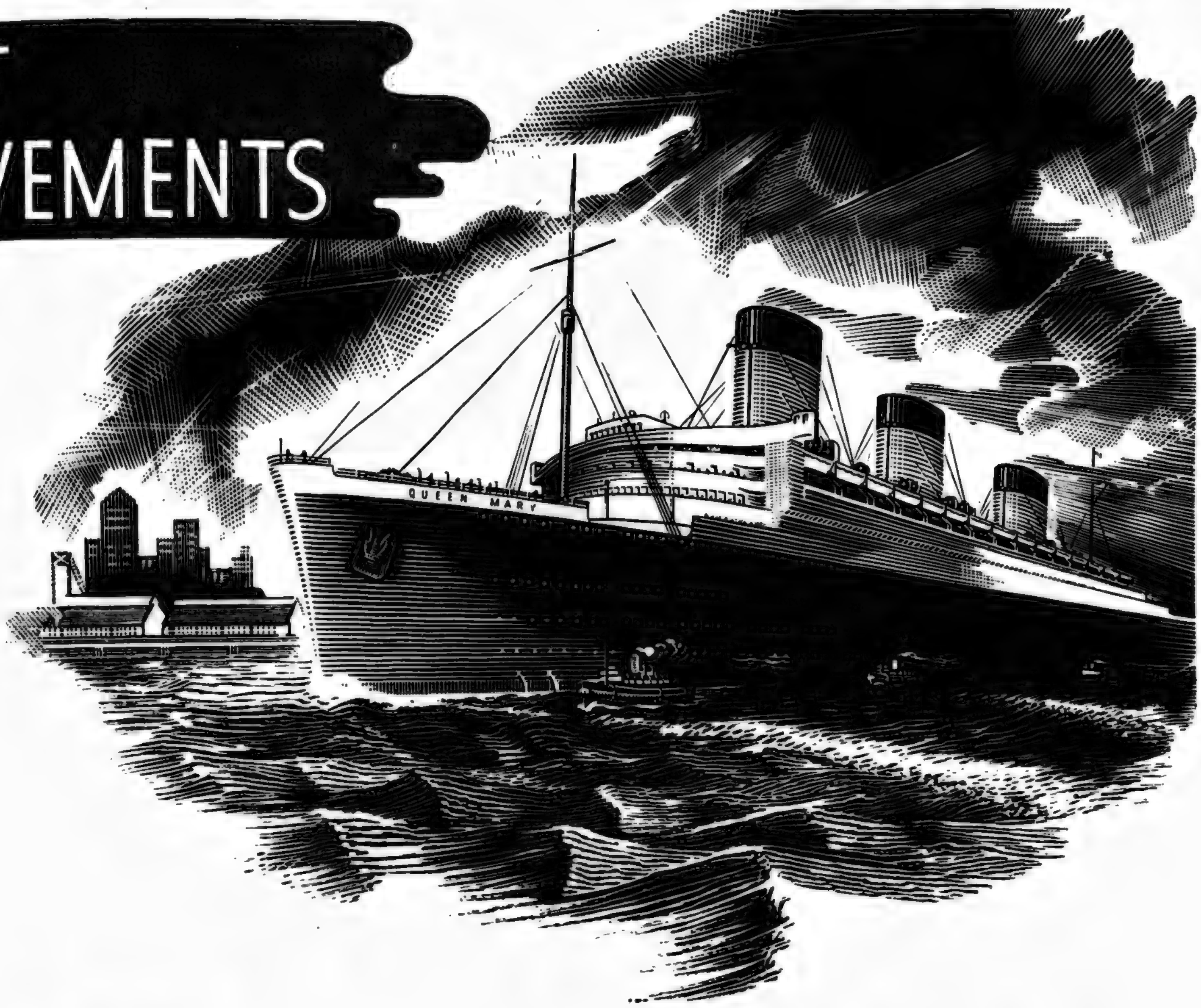
Consequently, the booklet above mentioned sets out the system of using reflectors to the highest advantage, and the reasons for the design of ellipsoidal mirrors is explained, as well as the choice of material and the high standard of workmanship employed.

G.B.-Kalee is mailing the booklet to about 3,000 kinemas, where, no doubt, there will be a welcoming reading public amongst proprietors, managers and projectionists. J. B.

Dublin projectionists examining Simplex E7 apparatus after a lecture to 200 in Dublin. Frank Durban, general manager of J. Frank Brockliss, is seen demonstrating the mechanism

POOL CARBONS

GREAT ACHIEVEMENTS



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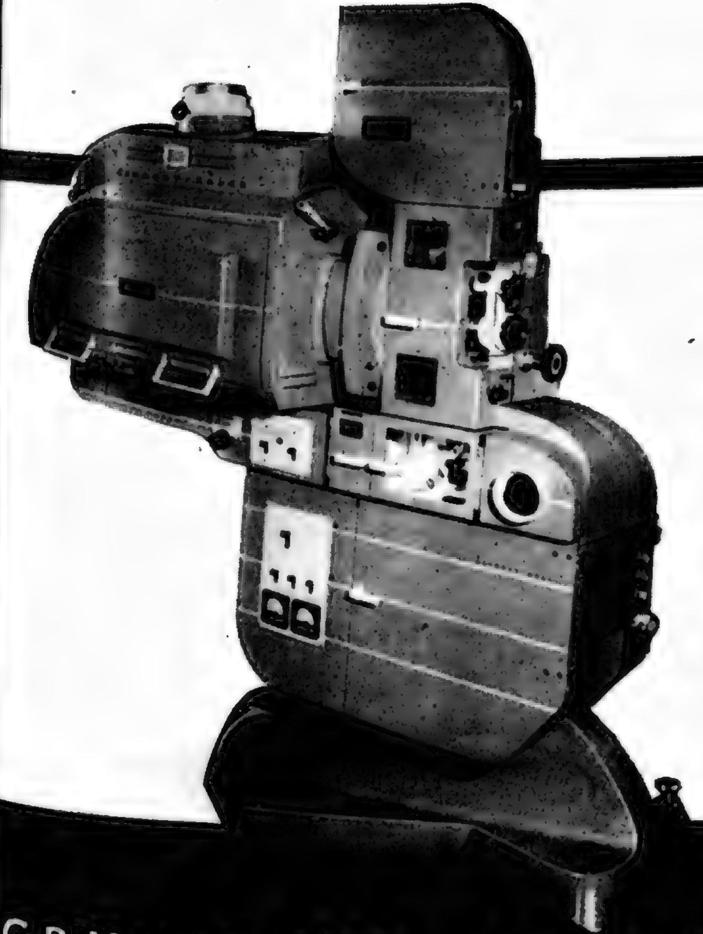

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LONDON TRADE SHOWS

Films to Be Trade Shown Between Thurs., May 22 and Wed., May 28

Thursday

The Yearling (*M-G-M*)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Gregory Peck, Jane Wyman, Claude Jarman, Jeff York. **Director:** Clarence Brown.

The screen version of Marjorie Kinnan Rawlings' Pulitzer Prize story, this film features Gregory Peck as Penny Baxter, the understanding backwoods father, and Jane Wyman in the rôle of Ma Baxter. The moving drama revolves around a backwoods boy, played by Jody Baxter, and his pet deer. Jeff York provides the romantic interest as Oliver Hutto.

"The Yearling" was produced by Sidney Franklin. Both producer and director have many screen hits and Academy Award calibre pictures to their credit.

Broadway (*Eros*)

Hammer Theatre. 11 a.m.
Cast: George Raft, Pat O'Brien, Janet Blair, Brod Crawford. **Director:** William A. Seiter.

Told in retrospect, the story of this Universal reissue centres on a flashy night club in prohibition days. It describes how Nemesis catches up on a ruthless gangster.

George Raft has the rôle of a dancer who tries to get a job at the club, and becomes involved in the gangster's criminal dealings.

East Side of Heaven (*Eros*)

Hammer Theatre. 2.30 p.m.
Cast: Bing Crosby, Joan Blondell, Mischa Auer, C. Aubrey Smith. **Director:** David Butler.

A romantic comedy of make-believe, this Universal reissue features Bing Crosby as a singing taxicab driver who finds a young baby on his doorstep, with a note asking him to care for it.

As he wants to marry a local telephone operator, he tries to keep the "adoption" a secret, but encounters many difficulties when a radio broadcaster gets on the child's trail.

Friday

The Cat Creeps (*G.F.D.*)

Private Theatre. 10.30 a.m.
Cast: Noah Beery, Jun., Fred Brady, Paul Kelly, Rose Hobart, Douglass Dumbrille, Iris Clive. **Director:** Eric C. Kenton.

Action picture of a star newspaper reporter's investigation into a 15-year-old murder at first thought to be suicide. Eerie scenes at the derelict home of a millionaire on a lonely island provide the backgrounds to the development of the story, during which a romance blossoms between the reporter and the rich man's daughter.

The Storm (*Eros*)

Hammer Theatre. 11 a.m.
Cast: Charles Bickford, Barton Maclane, Tom Brown, Nan Grey. **Director:** Harold Young.

Life on board a freighter forms the background of this Universal reissue.

The story concerns a wireless operator who tries to prevent his young brother from taking to the sea. Romantic interest is provided by the younger brother and a nurse, and fierce action is embodied in the brutal rivalry between the older brother and the captain of another ship.

Waterloo Road (*Eros*)

Hammer Theatre. 2.30 p.m.
Cast: Stewart Granger, John Mills, Joy Shelton, Alastair Sim. **Director:** Sidney Gilliat.

Described as a robust romantic melodrama, this British reissue concerns a Tommy who goes A.W.O.L. when he hears that an Army shirker in his home town is making a play for his young, attractive wife.

He finds his wife and the "lady-killer" in a room over a billiard table saloon, and just as the sirens sound he settles accounts with one of the best fights seen in British pictures.

Tuesday

The Perils of Pauline (*Paramount*)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Betty Hutton, John Lund, Constance Collier, Billy DeWolfe. **Director:** George Marshall.

Produced in Technicolor, this picture depicts the life, times and loves of Pearl White, the famous Serial Queen of the silent era. Betty Hutton is cast in the biographical rôle and the period is roughly from 1912 to 1921, covering Pearl White's ascent to fame as the cliff-hanging favourite of the early movies to her triumphs in Paris after leaving films.

The most hair-raising of Pearl's stunts are re-enacted.

The Lone Wolf in Mexico (*Columbia*)

Studio One. 10.45 a.m.
Cast: Gerald Mohr, Sheila Ryan, Eric Blore, Jacqueline de Wit. **Director:** D. Ross Lederman.

Latest of the "Lone Wolf" series, in which Gerald Mohr is the reformed international jewel thief. In Mexico City, his valet steals a valuable compact and the Lone Wolf is blackmailed into resuming his former activities. He, however, uses his wits to straighten out his affairs.

Wednesday

Panique (*British Lion*)

Rialto, Coventry Street. 10.30 a.m.
Cast: Viviane Romance, Michele Simon, Paul Bernard. **Director**: Julien Duvivier.

This French thriller concerns the adventures of Monsieur Hire (Michele Simon), a person of considerable culture, who is hated by his neighbours.

A murder is committed by Alfred (Paul Bernard), and his fiancee, Alice (Vivian Romance), learns that Michele Simon witnessed the crime. Alfred starts a whispering campaign against him.

King of the Wild (*Columbia*)

Studio One. 10.45 a.m.
Cast: Preston Foster, Gail Patrick, Billy Sheffield. **Director:** George Archainbaud.

Open-air tale of a city lad who comes to live on a ranch. During a drought, the boy aids a herd of wild horses, and with his instinctive gentleness with wild animals, tames Royal, the leader of the herd, hitherto the terror of the district.

Royal is captured by some neighbouring cowboys, but, through the efforts of the boy, he is restored to freedom.

Gambling Hell (*Renown*)

G.B. Large Theatre. 2.30 p.m.
Cast: Erich Von Stroheim, Mireille Balin, Sessue Hayakawa. **Director:** John Dellanoy.

Melodrama set in the underworld of a Chinese frontier town, based on Maurice Dekobra's novel. Erich Von Stroheim's rôle is of an international adventurer and the story is of crime and gun-running.

Betty Hutton has the role of Pearl White, Serial Queen of the silent days, in THE PERILS OF PAULINE, which Paramount is Trade showing on May 27, in its Private Theatre, at 10.30 a.m. and 2.30 p.m.

Death in High Heels (*Exclusive*)

Hammer Theatre. 2.30 p.m.
Cast: Don Stannard, Bill Hodge, Pat Laffan, Denise Anthony, Ken Warrington. **Director:** Tommy Tomlinson.

The screen version of the novel by Christianna Brand, author of "Green for Danger," this Henry Halstead British production concerns a murder at a Bond Street gown shop.

Paddy's Milestone

An Elder Dalrymple production, this featurette deals with the manufacture of curling stones used in the Scottish sport.

◆

RENTERS' TABLE TENNIS LEAGUE FINALS

Friday, May 30, has been fixed for the finals of the Trade championships in the Film Renters' Table Tennis League. These will take place in the Warner Club, through the courtesy of Max Milder, and it is hoped that Joseph Friedman, the League's president, will make the presentations.

A new cup has been given to the League by John Woolf. It has been designated "The John Woolf Trophy," and is being competed for by teams of three from renting houses. The first presentation, it is hoped, will be made by John Woolf on Finals Night.

The League is in a position to present an imposing "balance-sheet" from its first season of resumption after the war. All matches in both the Gentlemen's and Ladies' Divisions are in final stages.

Vice-presidencies of the League have been accepted by James Carreras, Louis H. Jackson, J. R. McPherson, Max Milder, James E. Perkins, Max Thorpe, J. Brooke Wilkinson, Arnold Williams, John Woolf and Robert S. Wolff.

RKO-RADIO OFFERS CASH PRIZES TO G.B. SHOWMEN

Exploitation Contest for "It's a Wonderful Life"

RKO-RADIO is to present prizes totalling £400 to the Gaumont-British showmen who build up the best exploitation on Frank Capra's great James Stewart-Donna Reed starring picture, "It's a Wonderful Life."

This is only the second time RKO-Radio have launched a prize contest.

The panel of judges in the competition, which will be contested by showmen of 16 circuits in London and the provinces, will be David Jones, RKO-Radio publicity director; James Forsyth, G.-B. director of public relations, and William G. Altria ("Showman" of the KINE. WEEKLY).

Rules and prizes are as follows:

There will be one prize of £15 for every one of the 16 circuits.

The judges will decide (*a*) the 16 winners of the £15 circuit prizes—and from them the All-England winners, who will receive: 1st, £50 cash (or alternatively at winner's choice, a silver trophy, value £50); 2nd, £30 cash; 3rd, £20 cash. In appreciation of the circuit publicity manager's work, those from the circuits providing the three All-England winners will receive £30, £20 and £10.

◆

ODEON IN CANADA TO HAVE ALL KALEE

The whole of the Odeon circuit in Canada is to install Gaumont-Kalee "21" projectors, according to Edward F. Lyons, joint managing director of G.B.-Kalee, now visiting the Dominion. Lyons also told the Press that the firm hopes to step-up its exports during the summer months.

◆

"Jolson Story" Returns to the West End

Columbia's big money-maker, "The Jolson Story," is to be brought back to the Tivoli, Strand, where it was given its pre-release run last November.

The booking is, in the circumstances, without precedent in West End entertainment history.

Films are often brought back to the West End as reissues or revivals. But this is the first time Gaumont-British, who control the Tivoli, have ever re-engaged a film at a key première West End kinema where it was first shown, while the picture itself is still on current general release and still being shown at suburban and local kinemas in and around the Greater London area.

Gaumont-British admit that, in bringing back "The Jolson Story" to the Tivoli they are taking a unique step. But public demand for the film has become so insistent among all classes of filmgoers that they have wholeheartedly agreed to make this radical departure from custom and comply with the desire for an "encore engagement."

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SUPERVISOR required, for a small circuit outside London; must be fully qualified; only those who have thorough business knowledge need apply, giving full particulars; references must bear the strictest of investigations.—Apply in first instance to Advertiser, "Meresborough," Green Street, Sunbury-on-Thames, Middlesex.

EXPERIENCED House Manager required for the Ritz, Leicester Square.—Applications, in writing only (which will be treated in strict confidence), to General Manager, Empire Theatre, Leicester Square.

HOUSE Manager for small 500-seater independent kinema in Lancashire; no film booking; house manager's duties only; permanent to suitable man; state experience, age and salary.—H., Box 205, Kinematograph Weekly.

MANAGER or Manageress required for small London repertory kinema; permanent position; some catering experience desirable but not essential.—Apply G., Box 204, Kinematograph Weekly.

MANAGER required for medium-size kinema W. London; must be experienced; have controlling ability and knowledge of publicity; small circuit; good prospects.—Applications (treated in confidence), stating full particulars and salary required, should be sent to A., Box 198, Kinematograph Weekly.

WANTED. Publicity Exploitation Manager for South-East Coast theatre to advertise live shows this season; must have excellent qualifications and first-class references; journalistic abilities, layout copy and boost artistes and plays generally; no objection to long hours or occasions; good salary and a permanency if suitable.—Apply, with copy references, S.A.E., for return, to Z., Box 197, Kinematograph Weekly.

ASSISTANT Manager required for approximately eight weeks commencing July.—Apply, stating age, experience, salary required, to General Manager, Great Hall, Tunbridge Wells, Kent.

ASSISTANT Manager trainee with some experience required for N.W. London kinema; age not above 25; first-class references essential.—M., Box 209, Kinematograph Weekly.

SITUATIONS VACANT (Contd.)

SECOND Operator required.—Apply, stating age, experience, salary required, to General Manager, Great Hall, Tunbridge Wells, Kent.

WANTED, Second Operator in North-East Yorks area.—Write, giving experience, age and wage required, E., Box 202, Kinematograph Weekly.

REQUIRED, Junior Second, also Third Projectionist, for super-kinema.—Apply, Manager, Savoy Cinema, Hayes, Mddx.

BARRING and Log Clerks and Shorthand Typist required by major renting company; please state age, experience and salary desired.—F., Box 203, Kinematograph Weekly.

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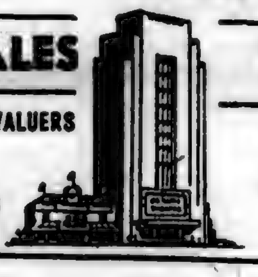

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Date.		Time.	Place.	Title of Film.	Shown by.	Stars.
				BIRMINGHAM.		
Fri., May	23	10.30 a.m.	Scala	Shadow of Blackmail	Pathe	Kay Francis ...
,, ,,	23	10.30 a.m.	Futurist	Time Out of Mind	G.F.D.	Phyllis Calvert
Tues., ,,	27	10.30 a.m.	Futurist	The Lone Wolf in Mexico	Columbia	Gerald Mohr ...
,, ,,	27	10.30 a.m.	Scala	Tarzan and the Huntress...	RKO-Radio	Johnny Weissmulle
Wed., ,,	28	10.30 a.m.	Tatler	The Hangman Waits	Butcher's	John Turnbull
,, ,,	28	10.45 a.m.	Futurist	Something to Sing About	International	James Cagney
,, ,,	28	10.30 a.m.	Scala	Alias Mr. Twilight...	Columbia	Lloyd Corrigan
Thur., ,,	29	10.30 a.m.	Futurist	The Melting Pot	Columbia	Jean Porter ...
,, ,,	29	10.30 a.m.	Scala	Dangerous Money	Pathe	Sidney Toler
Fri., ,,	30	10.30 a.m.	Futurist	High School Hero	Pathe	Freddie Stewart
				BRISTOL.		
Fri., May	23	10.30 a.m.	News Theatre	Time Out of Mind	G.F.D.	Phyllis Calvert
				CARDIFF.		
Fri., May	23	10.45 a.m.	Empire	Time Out of Mind	G.F.D.	Phyllis Calvert
,, ,,	23	11 a.m.	Park Hall	Her Sister's Secret	Pathe	Nancy Coleman
Tues., ,,	27	11 a.m.	Park Hall	Shadow of Blackmail	Pathe	Kay Francis ...
Wed., ,,	28	11 a.m.	Capitol	The Hangman Waits	Butcher's	John Turnbull
,, ,,	28	10.45 a.m.	Empire	The Guilt of Janet Ames	Columbia	Rosalind Russell
,, ,,	28	11 a.m.	Park Hall	High School Hero	Pathe	Freddie Stewart
,, ,,	28	10.30 a.m.	Olympia	The Yearling	M-G-M	Gregory Peck
Fri., ,,	30	10.30 a.m.	Empire	Southern Cross	Columbia	Ron Randell
,, ,,	30	11 a.m.	Park Hall	Dangerous Money	Pathe	Sidney Toler
				GLASGOW.		
Fri., May	23	10.45 a.m.	Playhouse	Time Out of Mind	G.F.D.	Phyllis Calvert
,, ,,	23	10.50 a.m.	La Scala	Larceny in Her Heart	Pathe	Hugh Beaumont
Tues., ,,	27	10.45 a.m.	Scala	The Hangman Waits	Butcher's	John Turnbull
,, ,,	27	10.50 a.m.	Playhouse	Shadow of Blackmail	Pathe	Kay Francis ...
Wed., ,,	28	10.45 a.m.	La Scala	The Melting Pot	Columbia	Jean Porter ...
,, ,,	28	10.50 a.m.	Playhouse	Dangerous Money	Pathe	Sidney Toler
,, ,,	28	10.30 a.m.	Regal	The Yearling	M-G-M	Gregory Peck
Thurs., ,,	29	10.45 a.m.	La Scala	Cigarette Girl	Columbia	Leslie Brooks
,, ,,	29	10.45 a.m.	Green's Playhouse	Said O'Reilly to McNab	International	Will Fyffe
,, ,,	29	10.50 a.m.	Cranstons	High School Hero	Pathe	Freddie Stewart
Fri., ,,	30	10.45 a.m.	La Scala	The Thirteenth Hour	Columbia	Richard Dix ...
				LEEDS.		
Fri., May	23	10.30 a.m.	Ritz	South of Monterey	Pathe	Gilbert Roland
,, ,,	23	10.45 a.m.	Tower	Time Out of Mind	G.F.D.	Phyllis Calvert
Wed., ,,	28	10.45 a.m.	Tower	The Melting Pot	Columbia	Jean Porter ...
,, ,,	28	10.30 a.m.	Ritz	Larceny in Her Heart	Pathe	Hugh Beaumont
Thurs., ,,	29	10.30 a.m.	Tower	Death in High Heels ; God's Country	Exclusive	Don Stannard
,, ,,	29	10.45 a.m.	Ritz	The Guilt of Janet Ames	Columbia	Rosalind Russell
Fri., ,,	30	10.45 a.m.	Tower	King of the Wild	Columbia	Preston Foster
,, ,,	30	10.30 a.m.	Ritz	Shadow of Blackmail	Pathe	Kay Francis ...
				LIVERPOOL.		
Fri., May	23	10.30 a.m.	Scala	Time Out of Mind	G.F.D.	Phyllis Calvert
,, ,,	23	10.45 a.m.	Majestic	Her Sister's Secret	Pathe	Nancy Coleman
Tues., ,,	27	10.45 a.m.	Scala	Larceny in Her Heart	Pathe	Hugh Beaumont
Wed., ,,	28	10.30 a.m.	Trocadero	The Guilt of Janet Ames...	Columbia	Rosalind Russell
,, ,,	28	10.45 a.m.	Majestic	Shadow of Blackmail	Pathe	Kay Francis ...
Thurs., ,,	29	10.45 a.m.	Futurist	Dangerous Money	Pathe	Sidney Toler
Fri., ,,	30	10.45 a.m.	Scala	The Hangman Waits	Butcher's	John Turnbull
,, ,,	30	10.30 a.m.	Trocadero	Southern Cross	Columbia	Ron Randell ...
,, ,,	30	10.45 a.m.	Palais de Luxe	High School Hero	Pathe	Freddie Stewart
,, ,,	30	10.30 a.m.	Futurist	The Yearling	M-G-M	Gregory Peck
				MANCHESTER.		
Fri., May	23	10.45 a.m.	Oxford Street	Larceny in Her Heart	Pathe	Hugh Beaumont
,, ,,	23	10.45 a.m.	Deansgate	Time Out of Mind	G.F.D.	Phyllis Calvert
Wed., ,,	28	10.45 a.m.	Deansgate	The Hangman Waits	Butcher's	John Turnbull
,, ,,	28	10.45 a.m.	Gaumont...	The Guilt of Janet Ames...	Columbia	Rosalind Russell
,, ,,	28	10.30 a.m.	Gaiety	The Yearling	M-G-M	Gregory Peck
Thur., ,,	29	10.45 a.m.	Gaiety	The Melting Pot	Columbia	Jean Porter ...
Fri., ,,	30	10.30 a.m.	Gaumont...	Southern Cross	Columbia	Ron Randell ...
				NEWCASTLE.		
Fri., May	23	10.30 a.m.	Essoldo	Her Sister's Secret	Pathe	Nancy Coleman
,, ,,	23	10.30 a.m.	Pavilion	Time Out of Mind	G.F.D.	Phyllis Calvert
Tues., ,,	27	10.45 a.m.	Pavilion	The Melting Pot	Columbia	Jean Porter ...
Wed., ,,	28	10.45 a.m.	Grainger	Demobbed (Reissue)	Butcher's	Nat Jackley ...
,, ,,	28	10.30 a.m.	Essoldo	Larceny in Her Heart	Pathe	Hugh Beaumont
,, ,,	28	10.30 a.m.	Pavilion	Tarzan and the Huntress...	RKO-Radio	Johnny Weissmulle
Fri., ,,	30	10.30 a.m.	Grainger	Death in High Heels	Exclusive	Don Stannard
,, ,,	30	10.30 a.m.	Stolls	Shadow of Blackmail	Pathe	Kay Francis ...
				NOTTINGHAM.		
Fri., May	23	10.30 a.m.	Carlton	The Other Love	M-G-M	Barbara Stanwyck
,, ,,	23	10.45 a.m.	Scala	Time Out of Mind	G.F.D.	Phyllis Calvert
Tues., ,,	27	10.30 a.m.	Scala	Vengeance ; Crime Reporter	Exclusive	Viviane Romance
				SHEFFIELD.		
Fri., ,,	23	10.45 a.m.	Cinema House	Time Out of Mind	G.F.D.	Phyllis Calvert
Tues., ,,	27	10.30 a.m.	Cinema House	I Met a Murderer	Exclusive	James Mason
Wed., ,,	28	10.30 a.m.	Union Street	Caught in the Draft (Reissue)	Paramount	Bob Hope ...
,, ,,	28	10.40 a.m.	Cinema House	Shadow of Blackmail	Pathe	Kay Francis ...
Thur., ,,	29	10.40 a.m.	Cinema House	Dangerous Money	Pathe	Sidney Toler ...
Fri., ,,	30	10.40 a.m.	Cinema House	High School Hero ...	Pathe	Freddie Stewart

(For London Trade Shows see page 45).

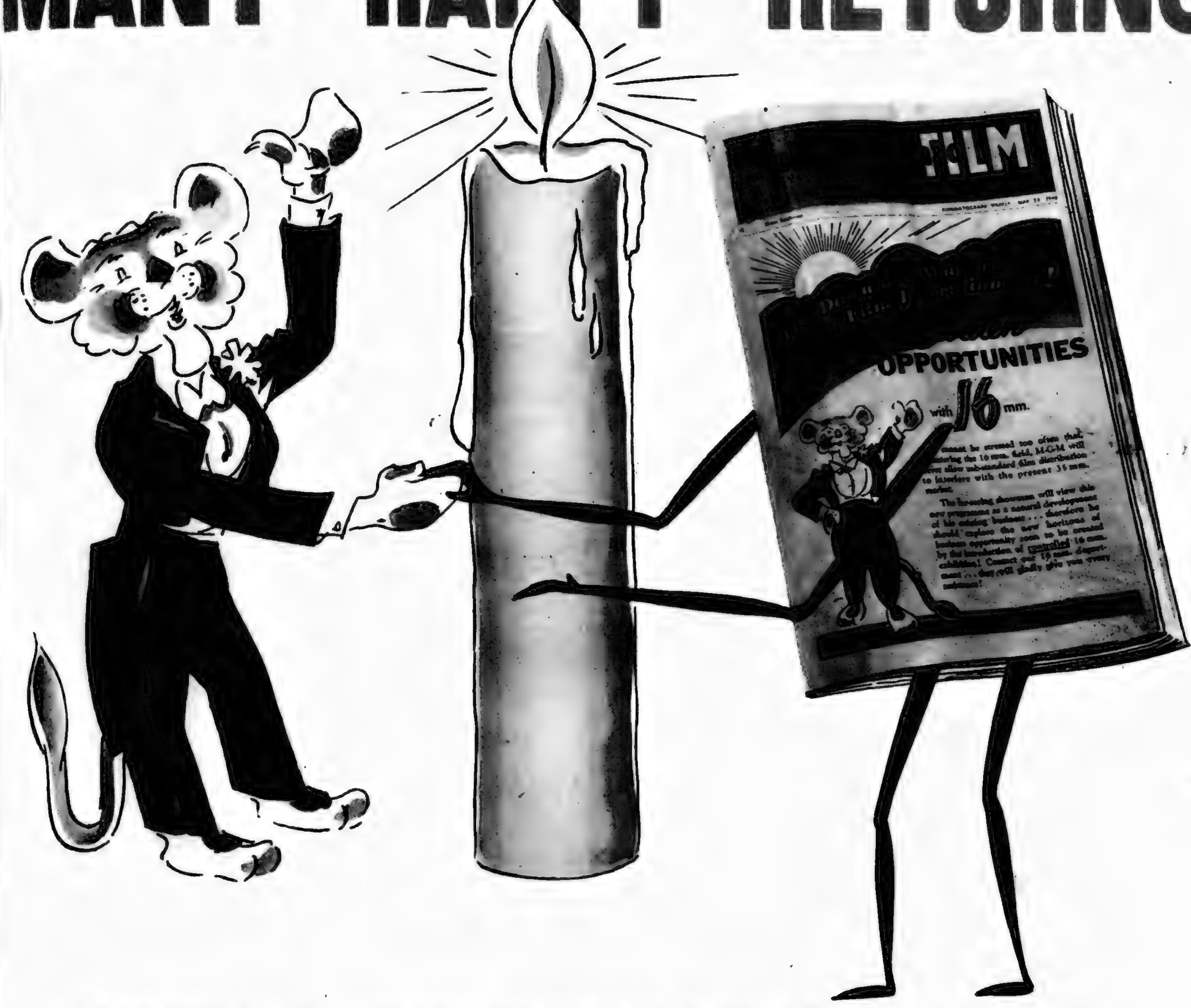
Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, SUPPLEMENT TO KINEMATOGRAPH WEEKLY

SUB-STANDARD FILM

COMMERCIAL CULTURAL AND INDUSTRIAL REVIEW

VOL. 2. NO. 12 MAY 22, 1947 PRICE SIXPENCE

MANY HAPPY RETURNS



MUTUAL CONGRATULATIONS — 16-mm. has made great strides in one year! And none greater than those of M-G-M in distribution and "Sub-standard Film" in journalism!

OVER THE PAGE FOR MORE HAPPY RETURNS!

ONE YEAR OLD

. . . and getting bigger every day!

LEO'S SO HAPPY ABOUT HIS YOUNGEST'S FIRST YEAR THAT HE'S GIVING *YOU* THE PRESENTS!

TARZAN ESCAPES (U)
Johnny Weissmuller, Maureen O'Sullivan

THE WHITE CLIFFS OF DOVER (U)
Irene Dunne, Alan Marshal, Frank Morgan

ANDY HARDY'S BLONDE TROUBLE (U)
Mickey Rooney, Lewis Stone, Fay Holden

THE POSTMAN ALWAYS RINGS TWICE (A)
Lana Turner, John Garfield

BAD BASCOMB (U)
Wallace Beery, Margaret O'Brien

NORTHWEST RANGERS (A)
James Craig, William Lundigan

A STRANGER IN TOWN (U)
Frank Morgan, Richard Carlson

THE FIREFLY (U)
Jeanette MacDonald, Allan Jones

APACHE TRAIL (U)
Lloyd Nolan, Donna Reed

CHINA CARAVAN (A)
Laraine Day, Barry Nelson

ROSE MARIE (U)
Jeanette MacDonald, Nelson Eddy

ADVENTURE (A)
Clark Gable, Greer Garson

RAGE IN HEAVEN (A)
Robert Montgomery, Ingrid Bergman

ANDY HARDY'S DOUBLE LIFE (U)
Mickey Rooney, Lewis Stone, Esther Williams

—AND MANY MORE PREVIOUSLY RELEASED . . . PLUS BIG ONES COMING!

SUPPLEMENT TO KINEMATOGRAPH WEEKLY

Special First Anniversary Issue

SUB-STANDARD FILM

COMMERCIAL CULTURAL AND INDUSTRIAL REVIEW

VOLUME 2 MAY 22, 1947 NUMBER 12

Tomlinson Writes On Visual Aids

See Page IV

Visual Aids Committee Plans 100 Films

INTERIM PROGRAMME NEARS COMPLETION

AN interim programme consisting of approximately 100 educational films, is to be handed over to producers by the Ministry of Education's Preparation and Production Committee in the near future.

This was revealed by H. D. Hughes, M.P., chairman of the Committee, in an interview with SUB-STANDARD FILM at the House of Commons on May 14, following the Committee's morning session.

The Committee has appointed John Curthoys, documentary film producer, to represent the film-strip industry—he was a pioneer in the use of this medium.

OHN CURTHOYS

Until now, the Committee has not had a representative whose duties were specifically confined to film-strip production, which will probably play a large part in its forthcoming programme.

John Curthoys is general editor of the Unicorn Head film-strip series for schools and echnical colleges, and has prouced nearly 400 film-strips for e Services.

H. D. Hughes explains "How e Experts are Tackling the Job" n an exclusive article to SUB-TANDARD FILM. See page v.

RKO-Radio to Enter With Cartoons

When RKO-Radio starts disribution on 16-mm. in the near uture, it will hold the rights f all Walt Disney coloured artoons. The present arrangeent whereby Gaumont-British istributes the black-and-white eels will be continued, SUB-TANDARD FILM understands.

At the moment there are few olour subjects available owing to e difficulties of processing.

Bob Wolff, managing director of KO-Radio, returned to this ountry from the United States st week, and details of his comany's plans for sub-standard are pected at an early date.

Trade Organisations Split On Barring Clauses

EXHIBITORS' WANT AUTOMATIC EXCLUSION OF 16-mm. FOR THREE MILES

A SUGGESTION that 16-mm. commercial exhibitors should be subject to the ordinary bars of time applicable to 35-mm. shows was strongly opposed by members of the Cinematograph Exhibitors' Association at a Joint Committee meeting of the C.E.A. and the Kinematograph Renters' Society. The Association represenatives contended that barring was not a practical solution to their problem as it was obvious that where one or two kinemas were unable to take all the films available, those not taken would be free in 16-mm. form in the area of 35-mm. kinemas.

Their case is that any system of protection which relied upon commercial bars must inevitably lead to chaos and that their committee was unanimous in seeking an automatic exclusion of 16-mm. films where there was a 35-mm. kinema for a radius of three miles.

It was decided that the points raised should be discussed by the councils of both organisations in order that joint agreement should be reached at an early date.

Shows to be Licensed

During the joint committee meeting it was agreed that a licensing committee should be formed to consider borderline cases, both associations providing members.

This follows closely on the decision of the C.E.A. and the K.R.S. to set up a joint licensing committee to regulate the whole 16-mm. commercial field. This means that when the committee starts work no 16-mm. exhibitor will be able to operate with entertainment features on a commercial basis unless he or his company is approved by the C.E.A. and the K.R.S.

Glasgow Corpn. to Make Twelve Educationals

Glasgow Corporation has commissioned the Thames and Clyde Film Co., Glasgow, and Campbell Harper Films, of Edinburgh, to make 12 16-mm. films, each about 350 ft., for visual aid-in-education purposes in schools. Each company will make six films, which will form part of a film library being established by the Corporation."

The objects of the scheme are listed as being: "To create in youth pride in their city and its institutions, to show the benefits and amenities available to the citizens."

The films will be on a variety of subjects, from the introductory documentary "How Our City is Governed" down to specialised subjects such as transport, water supply and policy.

Wigmore Moves to Larger Premises

In order to cope with the increasing pressure of business, Wigmore Films has moved to larger premises.

It has taken over accommodation at 35, Beaufort Gardens, Brompton Road, S.W.3 (just beyond Harrod's store), where all inquiries should be addressed.

The new telephone numbers are Kensington 1600 and 4300.

SUB-STANDARD FILM IS ONE YEAR OLD THIS MONTH

WITH this issue. SUB-STANDARD FILM celebrates its first anniversary, and for the occasion a number of special features have been included to supplement its usual wide coverage. Of particular interest to all educationalists is a message by George Tomlinson, Minister of Education, which appears on page iv.

As a member of the family of Kinematograph Publications—publishers of KINEMATOGRAPH WEEKLY, the leading film Trade newspaper, and IDEAL KINEMA, an authoritative review of kinema design and construction—SUB-STANDARD FILM is in an excellent position to help its readers on all matters connected with the motion picture Industry. This special service is placed at the disposal of our ever-increasing numbers of subscribers.

"C.E.A. WILL NOT GIVE SECURITY TO 16-mm. COMPETITORS"

"IF a 16-mm. operator wants to join the C.E.A. to seek security with which to cash in on 35-mm., that is not going to be allowed. We have warned fellows not to waste money on 16-mm. We cannot take anyone into the C.E.A. as a 16-mm. operator until we have a definite range of benefits to offer him." The speaker is W. R. Fuller, making a statement of the SUB-STANDARD FILM on this whole subject of 16-mm. prior to the C.E.A.-K.R.S. meeting on Tuesday of this week.

Fuller based his argument on a letter received by the SUB-STANDARD FILM from a 16-mm. exhibitor in Northern Ireland. W. H. Eakins, of Church Street, Dromore, makes these points. Fuller's comments are in italic:—

"Is it possible to organise a 16-mm. association to protect our interests?"

Quite imaginary. There are not enough to form a society.

"Is it not a fact that present restrictions on 16-mm. are being forced upon renters by 35-mm. exhibitors; and what right have exhibitors for such a priority?"

Nothing of the sort. Our attitude is mutual.

"Should Parliament bring 16 mm. legally into line with 35 mm., will 16-mm. operators be allowed by the C.E.A. to enter into direct competition even to the extent of functioning in the same town as 35-mm. men?"

Fuller would make no comment on this point.

L.C.C. Doubles Pre-War Projector Stock

By allocating a further £16,000 for the purchase of an additional 80 school-room projectors, the London County Council has doubled its pre-war stock of 16-mm. machines. With the £10,000 scheme introduced by the Council last May, the new acquisitions will total 130.

In addition to projectors, the Council, at its meeting on May 14, agreed to the purchase of 370 film-strip projectors at a cost of £11,200—another supplement to its original films-for-schools plan.

"We are finding," an L.C.C. spokesman told SUB-STANDARD FILM, "that film strips are saving us enormous expenses previously incurred with breakages of lantern slides. We intend to have all our existing stock of lantern slides transferred to strips."

SUB-STANDARD FILM
Supplement to
KINEMATOGRAPH WEEKLY
93, LONG ACRE, LONDON, W.C.2
Telephone: Temple Bar 2468
Telegrams:
Kine, Southernwood, Rand, London
JOINT EDITORS
A. L. CARTER : CONNERY CHAPPELL
ASSISTANT EDITOR: HARRY WHITE

One Year of Achievement

IT is a simple process to perform a post mortem examination on the events of a past year, summarise them in the form of a balance-sheet and, by a judicious rearrangement of their true importance, make them prove any desired point. But it requires no juggling or distortion of fact to uphold the first year of publication of SUB-STANDARD FILM as one of great achievement.

FIRSTLY, let us take the credit side of this past year. We have seen rapid developments in the application of the film to education. In addition to the individual plans of local authorities, the Ministry of Education has joined the drive to put this new medium within the reach of every school by launching its two special Visual Aids Committees. Already they have produced concrete results, but probably their greatest contribution has been the impetus given to the science of visual teaching by making every educational authority film-minded.

IN the commercial field, too, progress has been swift and sure. Despite the ill-bodings of pessimists, we have seen major renting houses enter the 16-mm. sphere in increasing numbers. And more are on the verge. There has been a sharp jump in the number of new mobile outfits taking the road, and the first specially built 16-mm. kinema has been opened in Britain. The future? It still holds many unpredictable shades, but it can't be jet-black—judging by the enthusiasm of American executives who have flocked here to study our methods.

INDUSTRY, too, has adhered firmly to its faith in the film. It is felt in some quarters that the reduction in the rate of excess profits tax will herald a corresponding drop in the number of new films to take the floor. But it is unlikely that industrialists will suddenly jettison this highly effective form of advertising.

ON the debit side, one regrettable fact stands out—the absence of any coherent policy towards 16-mm. by the Cinematograph Exhibitors' Association. As a member of the Kinematograph Renters' Society summed up the situation recently: "A picture is a picture, whether it is on 35-mm. stock or 16-mm. stock"—and it is this maxim which should have prompted the C.E.A. to cater for this newest section of the Industry many months ago.

YES, we have heard of mobile showmen packing up, but wasn't that to be expected? We all knew that experiments had to be made—and the experimental stage isn't over yet. Lessons have been learnt over the past year, and it is with confidence that SUB-STANDARD FILM looks forward to its next anniversary to present a similarly imposing balance-sheet.

NEW TEACHING METHODS MUST BE EXPLORED—

Says GEORGE TOMLINSON

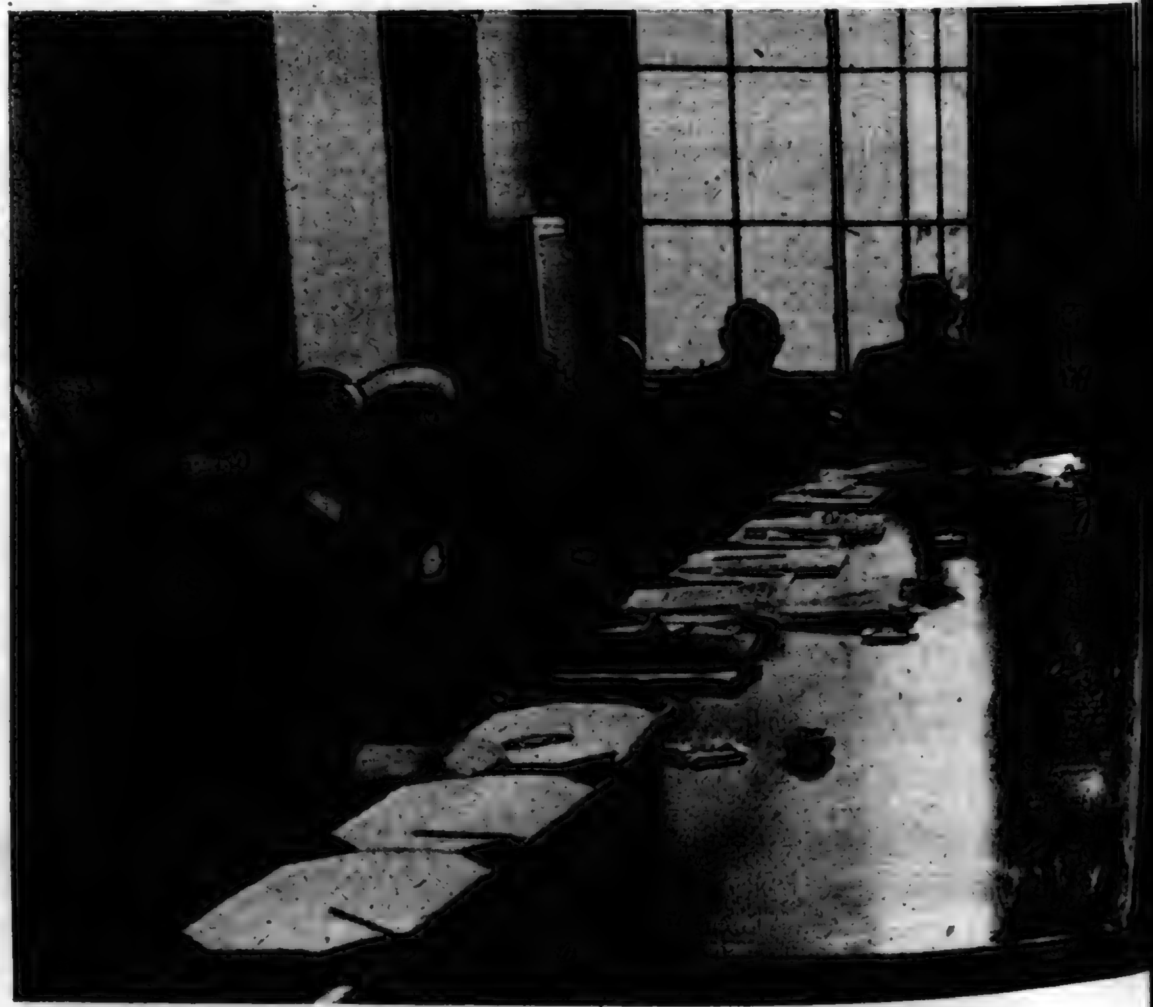
Minister of Education

THE raising of the school-leaving age and the forthcoming scheme for compulsory part-time education of young people up to the age of 18 years, demand that teaching methods employed in schools throughout the country should be the best that human endeavour can provide. New systems and devices must be kept under constant review, and improvements or modifications introduced as soon as their worth has been proved.

In this direction, I am confident that the new teaching medium of visual aids will play a leading rôle. The use of films and film strips to supplement the work of teachers and text books—a combination which was tried and tested thoroughly before the war—is destined to become an integral part of the science of teaching. I think the day is not far distant when every school, large or small, primary or advanced, will regard the projector as an essential item of its equipment.

This prediction is based on the tremendous strides made through the individual efforts of education authorities—most of them in face of untold difficulties during the war years. I am sure that the help now forthcoming from my ministry will go a long way towards easing their problems and making progress in the future more rapid.

Geo Tomlinson.



—AND THIS IS HOW THE EXPERTS ARE TACKLING THE JOB

Explains H. D. HUGHES, M.P., chairman of the Preparation and Production Committee

THE National Committee and the Production Committee are getting down to the problems involved in breaking the vicious circle—no films, no projectors—which has held up visual education in the past. An interim programme of about 100 films, drawn up by panels of practising teachers from all over the country, will shortly be ready to hand over to the producers.

Recommendations on the best means of equipping schools with sound and silent projectors, film-strip projectors, episcopes, micro-projectors, standard lanterns, and screens, etc., will soon be available for the use of local education authorities. Research is being undertaken into the technical problems of the use of films and other musical material in schools.

Many new teachers' film groups are coming into existence, discussing the use of visual aids, arranging exhibitions of the equipment aids available and, in some cases, planning to produce material of their own to supplement the commercial output. In this way, teachers, local educational authorities, producers and the Ministry are co-operating in a common endeavour to achieve results. Shortages of equipment mean that it will be some time before there are sufficient projectors in the schools to ensure a wide and adequate demand for educational films.

The chief problem now facing the production committee is to solve the questions of the production and distribution of the right kind of films and equipment at prices that local authorities can meet. The resources of both large and small producers must be fully utilised to this end.

I am confident that the next few years will see a vast extension of visual material in every type of school.

H. Hughes

The First Inside Pictures

The Preparation and Production Committee for Visual Aids starts a session. Left to right: J. Curthoys, film strip producers; A. J. Pincombe, Association of Kinematograph Manufacturers; Miss H. de Mouilpied, C.O.I.; George Elvin, Association of Cine Technicians; Paul Rotha, Federation of Documentary Film Units; Sir Martin Roseveare, Senior Inspector, Ministry of Education; R. J. Thom, future secretary National Committee; W. Griffith, National Union of Teachers; H. D. Hughes, M.P., chairman; Mrs. R. Marcouse, secretary; G. G. Williams, C.B., deputy secretary Ministry of Education; D. Leadbetter, assistant secretary, Ministry of Education; H. E. Dance, H.M. staff inspector; J. H. Goldsmith, H.M. inspector; J. G. Hughes Roberts, M.V.O., Govt. kinematograph advisor; R. Beloc, chief education officer for Surrey. Above, the chairman considers a tricky point

by JOSEPH McKEOWN

HESSIAN COVERINGS DID THE TRICK

There were bad echoes—leading to howling—from the sloping roof of this R.A.F. kinema. By masking off the structure with lengths of hessian, it was made nearly 100 per cent sound proof.

GIVE YOUR HALL FIRST AID IN ACOUSTICS

Is the Advice of

JAMES BENSON

SUCH "Acts of God" as a hailstorm on the corrugated iron roof of a village hall are beyond cure, but there are many ways and means of coping with the general run of acoustic problems which confront a mobile showman, says James Benson, Acting Editor of "Ideal Kinema," companion publication to "Sub-Standard Film."

WHEN, nearly 20 years ago, sound first reached the kinema to complement the film, a number of picture theatres which had been constructed for visual entertainment only was found to be very deficient in shape or construction for the reception of the new auditory aid. Added to this deficiency, the quality of the sound produced by the film strip and amplified by very poor loudspeakers was low, and only the novelty value carried it over in some situations.

The converted legitimate theatres did not suffer so seriously as the specially built picture theatres. They had been constructed so that the voices of actors on the stage might be heard reasonably well in all parts of the house, and even if this entailed, in the case of music halls, the development of raucous voices among comediennes, the patrons in the gallery forgave the distortion of tone if only they could hear the words of the song being rendered.

Reflection and Absorption

So it happened that the sound film in the picture theatre frequently failed to convey its dialogue due to echo on the one hand, or muffling on the other. Either there was too much reflection off hard plaster walls, or fabrics near to the stage absorbed too much of the sound emitted.

These deficiencies were cured eventually by acoustic treatment of walls and ceilings and ante-proscenium, following a survey of the building by an experienced acoustic engineer. Nowadays, it is rare to find a kinema in which there are difficulties of sound reception through lack of acoustic treatment.

The problem which assailed the kinema proprietor in 1928-9 has recently provided the headache for the 16-mm. operator, who has to show his films in a variety of halls during the course of his weekly, fortnightly or monthly itinerary. True, he has not to contend with a huge cubic space producing sound reverberations long after the first impact of sound upon the ear: his difficulties arise mainly from the type and shape of the hall in which he sets up his equipment.

Sound reflection can usually be tolerated if it follows the initial sound with a time delay of not more than 1/20th of a second; beyond this there is a deterioration in intelligibility. As sound travels at a speed of 1,100 ft. per second in air, in the short space of 1/20th of a second it will cover distances of 55 ft. in all directions. It will be seen, therefore, that any reflecting surface which causes sound to travel a path of 60 ft. longer than the direct path, will cause some confusion of sound.

An Inveterate Enemy

One of the bugbears of the old type of kinema was the dome which was a prominent feature. The dome had its place in helping ventilation and disposing of foul air and tobacco smoke in the auditorium, but for the clear reception of sound it was an inveterate enemy inducing a howl—the result of concentration of sound and distance of travel—which superimposed itself upon the sounds freshly emitted from the speaker.

While the 16-mm. operator seldom has a glass dome to contend with, he frequently has to show his films in a hall without a flat ceiling in which the roof timbers slope towards the spine of the roof. One particularly bad case which I met with recently not only had the rise from the eaves to the ridge of the roof, but had also two different angles of slope from the opposing ends. Obviously, the task was to prevent the sound from rising and becoming reflected from these four unequal slopes. As it was an Army building and there were probably some old Army blankets to be "scrounged" somewhere, the suggestion was made that these should be suspended above to absorb the sound which was being reflected from the underside of the corrugated iron roofing.

Placing Speakers

Another tip to avoid this sort of distortion is to place the speaker as high as it will conveniently go without producing an off-screen effect and pointing it downwards to about the sixth or seventh row of the audience. Do not blare the people out of their seats, however. Many people think that the louder you make your dialogue the better it is heard; frequently the opposite is the case—the home radio will teach you lessons here. Increase the volume so that a deaf person can hear and you frequently lose parts of the dialogue or music. So set the volume at a good medium standard, and with the speaker pointed down as suggested, the programme will normally be heard quite well.

Failing Army blankets—and outside camps these are not easy to get—it may be possible to obtain hessian as an absorptive medium. It will probably not be heavy enough to absorb the sound as effectively as blankets, but some improvement will be effected.

Don't be misled by people who tell you that acoustics can be improved by stretching wires across the auditorium. These are useless.

If there is resonance from the back of a hall try curtaining to cover the bare wall. The illustrations which accompany this article show how fabric may be hung to effect the improvements mentioned. One shows the use of hessian hung in the manner suggested, beneath a sloping roof, the other the fabric decorations used in the conversion of a German barn to kinema uses. It is to be feared, however, that large quantities of material as shown in the illustration are nowhere to be found in England at the present time.

This perhaps is an advantage for with a wealth of fabric it is possible to render an auditorium so "dead" that all crispness of sound is lost. Some reverberation is necessary for the correct reception of sound, so if you are seeking to cure a fault anywhere apply it to the area which causes the difficulty only and don't overdo it.

It should always be remembered, too, that absorption or reflection of sound varies not only with different materials but with different frequencies. For instance, a plaster on brick wall with an absorption factor of 94 at 125 c.p.s. has a factor of 180 at 500 c.p.s. and one of 320 at 4,000 c.p.s.

Eliminating Wall Boom

A much more difficult problem is to counter the booming sound which is produced from the walls of a wooden or corrugated iron structure. Here again the walls should have some absorptive material hung a little distance away from them. This will ease the problem, but the cure itself will automatically give rise to another—the transportation and hanging of such material during an itinerary.

Yet another difficulty is the corrugated iron roof during a hailstorm or heavy rain. Such "Acts of God" are sufficient to drown all but the loudest spoken words of a film and the cure appears beyond reach.

A general rule in good acoustics is to place reflective surfaces near the speaker and absorptive surfaces at the back and above. Experiment will determine how much and where.

Fabric decorations—such as this example of a German barn adapted for 16-mm film shows—are one way of ensuring better acoustic results

TEACHERS' FILM GROUPS CAN GIVE ACCURATE ADVICE ON THE DESIGN OF VISUAL AIDS

Co-operation Between Maker and User Will Solve Many Problems

Says ALFRED CURRY, M.B.E., F.R.G.S., M.R.S.T.

ALTHOUGH the Ministry of Education's two co-ordination committees will play an important part in solving many of the complex problems to be found in the visual aids field, overall development of the new medium depends largely on co-operation between producers, manufacturers and teachers' film groups, declares Alfred Curry. In his dual capacity as secretary of the Leeds Educational Film Society and a practising teacher, Mr. Curry has interesting first-hand views on the ingredients required in classroom films.

AS a result of the great strides made during the war years in the science of visual aids to teaching, educationalists throughout the country are assessing the new medium's possibilities for its application to the classroom. The medium proved highly successful in instructing members of our Forces, and it is felt that this success can be repeated in the infants' school, college or university.

Vigorous efforts are being made to produce the type of visual aid which will in fact, aid the teacher, but on this point I would add a warning to teachers. Films or film-strips are intended only to assist in the task of teaching. They can never take the place of the voice of the teacher—in fact, they place more work on his shoulders, as he must become efficient in the use of the new tools he proposes to apply.

Training colleges have the facilities to cater for this requirement, but the whole science of visual aids to teaching embodies many larger problems. Shortages in the necessary equipment is one of the more pressing.

As very few schools are equipped to make use of instructional films, the production of a standard form of projector for both film and film-strip would appear to be one of the first necessities. It is quite clear that this problem of equipment will have to be solved if all children are to receive the benefits of these aids to learning.

Open to Criticism

This leads to the next problem—the preparation and productions of visual aids. Prior to the war, most experienced teachers would agree, the type of educational film being produced was quite inadequate for use in the classroom. Some film-strips distributed to-day also arouse much criticism—which means that if visual education is to take its rightful place, there will have to be a much closer liaison between the producer, manufacturer and the teacher.

How can this be achieved?

The Ministry of Education has taken practical steps to secure co-ordination by setting up two committees to explore the entire field of visual aids. At this early stage it would be unfair and unwise to criticise this machinery, for on paper it appears to be the first step towards an ideal solution to our many problems. But as each teacher has his own particular way of applying visual aids, the system is open to the charge that the man who has got to do the job is not adequately represented on these committees.

Members of the profession who are most actively interested in this subject have formed themselves into numerous teachers' film groups throughout the country, and it is in these, I am convinced, that a more accurate indication of what is required will be found.

What Can Be Achieved?

In Leeds, for example, we have a very strong group, and though only one year old, it has met with outstanding success. Let us consider what such a group can hope to achieve.

Briefly, it can bring to the notice of teachers the films and other visual aids which are available for their use. It can study and assess the films, film-strips, etc., try out and criticise the optical apparatus, and pass on its views to the manufacturers concerned. It can carry out research in the field of visual education and, by co-operation with local firms, can enter the field of production.

Having spent this past year in building up a strong group, I am hoping that during the coming year the Leeds Educational Film Society will become actively engaged in the production of teaching films and other visual aids, with the co-operation of commercial firms.

The service which the groups can render to teachers in supplying information on the films and film-strips available—thereby saving him valuable time—will be readily appreciated, and I would urge manufacturers and producers to get in touch with these groups in order that details of their services can be circularised to members.

Production Principles

The question of the production of films is probably one of the most interesting of our objects. It would be difficult to set out any firm guiding principles for the production of the ideal teaching film, for a variety of factors must be taken into consideration, but here are our major considerations:—

In the first place, the purpose of the film must be decided. Is it intended to create an initial interest in a particular subject? Is it intended to assist the teaching in "putting across" a series of facts—*e.g.*, supply of water from reservoir to home, the life cycle of maize, making a wheel, etc.? Or is its purpose one of recapitulation?

Secondly, for whom is the film intended? One would hardly expect the same approach for the student in the technical college as for the child in the primary school. In this connection I feel that one should consider here the question of commentary—whether it be spoken, in the sound film, or written in the form of captions, in the silent film.

Every consideration should be given to this point, remembering the age and ability of the child for whom the film is intended. Personally, I prefer to add my own commentary whilst showing a film.

Teaching notes can be adapted easily by the teacher.

A third point is in connection with the length of films intended for classroom use. A lesson would be roughly of 40 minutes' duration, the majority of which time must be allotted to the child for his own "expression."

Pattern for Experiment

Clearly, then, he has not time to show a lengthy film, and the idea of having a "special" time for a "film show" is not to be favoured. Films of three to five minutes' duration are the answer, and it is with this type of film I hope teachers' film groups will experiment.

We, the teachers, are eager to play our part in fulfilling the ideals of the 1944 Education Act—in ensuring an efficient education for all children according to their ability and aptitude.

At present, we are faced with innumerable difficulties with the new medium, not the least of which is a lack of equipment and the right films, but I feel sure that close co-operation between maker and user will help us to overcome the principal "teething troubles."

THE INDUSTRY'S ORGANISATIONS (1)

Film Centre Offers Guidance

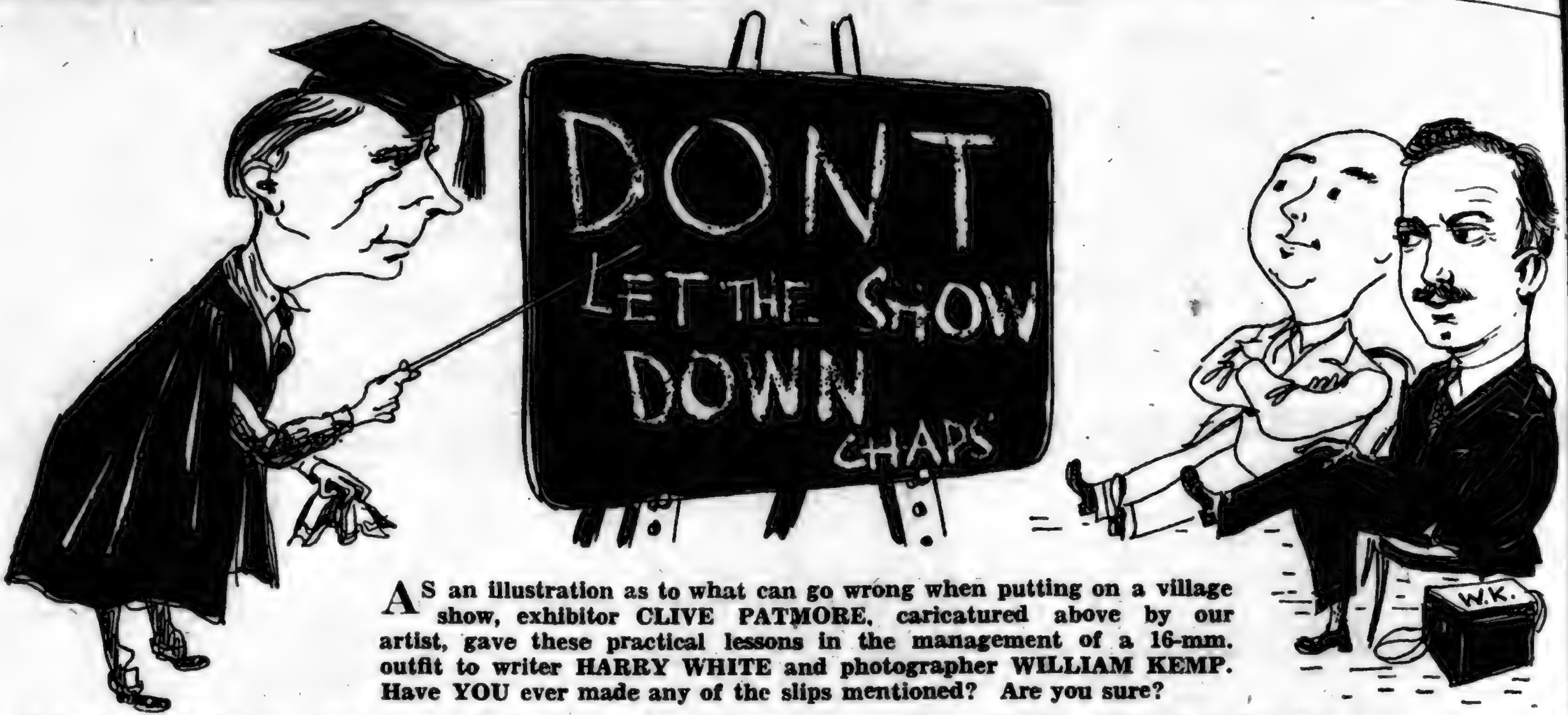
FOUNDED in 1937 by John Grierson and many of his colleagues, Film Centre is not a production company but a group of consultants who are ready to act in an advisory and supervisory capacity to any organisation wishing to make constructive use of the film. The Centre's principal aim is to promote and further in every possible way the use of documentary and educational films for public relations and social progress.

This year, Film Centre celebrates its tenth anniversary. During this period it has been concerned in some 400 productions and, at different times, practically every big name in documentary has been associated with it, including John Grierson, Thomas Baird, Paul Rotha and Basil Wright. Its present directors are Edgar Anstey, Arthur Elton and Geoffrey Bell—who acts through Film Centre as producer for the Shell Film Unit. Members of the present staff include Dr. Stephen Ackroyd, who is in charge of Film Centre's medical film activities, and also acts as film consultant to the British Gas Council, and George Bennell, who looks after class-room films.

Overseas, Film Centre has been building up valuable links and connections. Edgar Anstey flew some 60,000 miles on behalf of B.O.A.C. to plan a programme of films for the corporation, and during his tour, which took him to every continent, he helped in establishing production and distribution contacts. Arthur Elton's main work for the past year has been overseas.

Other concerns of Film Centre are the theory and practice of distribution both at home and abroad; the organisation of film libraries maintained by some of its clients, including the Petroleum Films Bureau and the British Gas Council; and the bi-monthly publication of "Documentary News Letter," which first appeared in January, 1940.

M. Maisel



AS an illustration as to what can go wrong when putting on a village show, exhibitor CLIVE PATMORE, caricatured above by our artist, gave these practical lessons in the management of a 16-mm. outfit to writer HARRY WHITE and photographer WILLIAM KEMP. Have YOU ever made any of the slips mentioned? Are you sure?

"IT all adds up to this: the more care and thought you give to detail when putting on a mobile show, the better are its chances of success," declared Clive Patmore.

The four of us—Clive, who runs a number of 16-mm. units in Essex, Herbert Pritchard, his partner, photographer Kemp, and myself—were discussing the hazards that can be encountered in the mobile business, and had reached the question of general management. This led directly to a discourse on the right and wrong ways of setting about a village show.

"Put it this way," Clive added, lighting another twopenny cigarette. "You must realise that the audience is accustomed to the smooth operation of a static kinema. Whatever goes wrong during the running of a mobile performance will be attributed by patrons to the fact that you're an amateur."

To illustrate his point, he gave us a stage-by-stage account of the work entailed in a one-night stand. Here are his hints, with a few words of warning, on what *can* happen if things are not watched carefully:

Preparing the Show

A lot of people make their first mistake when booking a hall. Don't overlook the fact that there may be local opposition to a film show, so DON'T go to the vicar, the secretary or any other official before contacting the man who counts most—the caretaker. He is usually consulted by most village hall officials before they'll give you a firm "Yes" or "No," so get him on your side first. After all, he's the chap who's got to do a lot of donkey work before and after the "house."

Next important step is to rehearse the films you've chosen. DON'T overlook the possibilities of joins that your machine won't take, or sections that may require a boost for top or base response. Perhaps, also, there are scenes which will have to be cut for the particular audience.

Setting Up

You've got the hall, advertised the screening times, made all other preparations and now you're ready to set out in the truck or car. How much time have you allowed yourself to get there to set up the equipment? DON'T cut it too fine or you'll be stopped for speeding one of these days. I allot half an hour as a minimum for setting up and add on plenty of time for the outward journey.

When you arrive at the hall you can bank on more delays if you didn't take the trouble to pack your gear properly before setting out. DON'T just sling leads in the van—they have a habit of tying themselves into knots.

Seating looks very neat arranged in a perfect rectangle, but patrons don't want to study symmetrical design. Remember, the nearer you are to the screen on the outside seat the greater the angle of vision. So lay ou your seats in the shape of a cone and DON forget to test the extreme angles yourself.

DON'T place your speaker or speakers without allowing for the acoustics of the ha *when full*, and DON'T site your machines i a position where the beam will be fouled b a member of the audience.

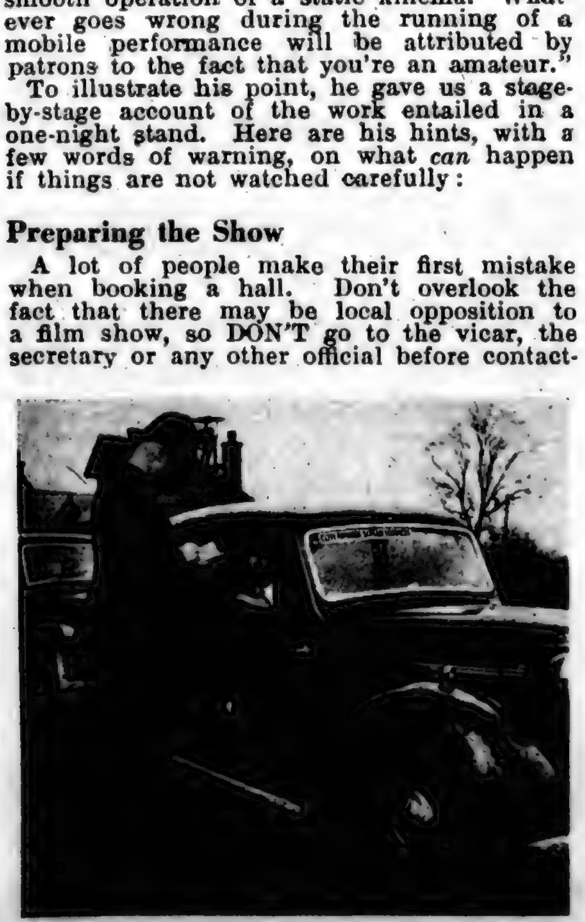
And while you're dealing with seatin matters, DON'T overlook the possibilities o dead spots in the sound. If you find one make certain that seats are not placed there

You can spend a lot of time centring u the picture frame image, but it is almos certain to run off at the first change of ree if you have forgotten to ensure that th picture is larger than the screen.

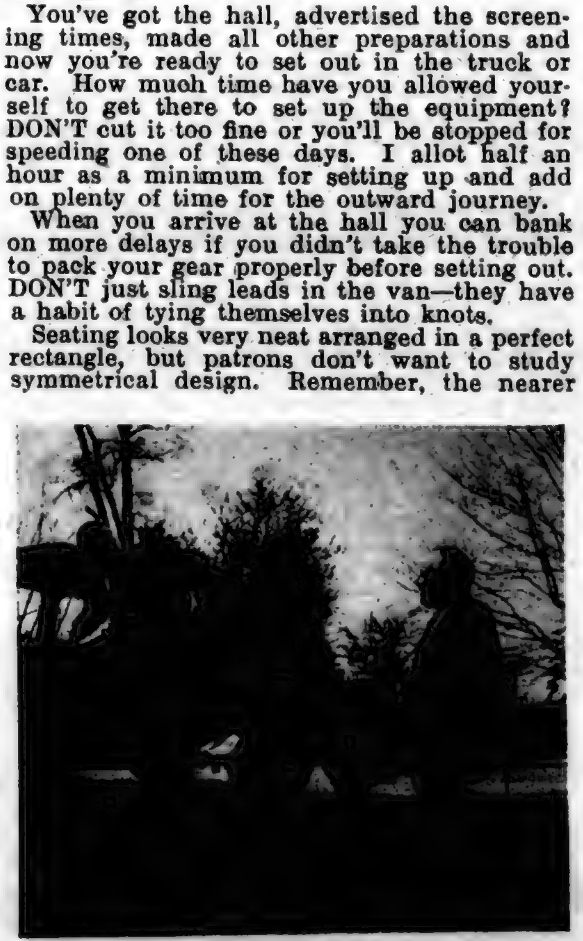
Before you start up, it is as well to mak certain that the fuse loading is sufficient fo your needs. A fuse will sometimes carry a overload for some minutes before it blows.

Running Hints

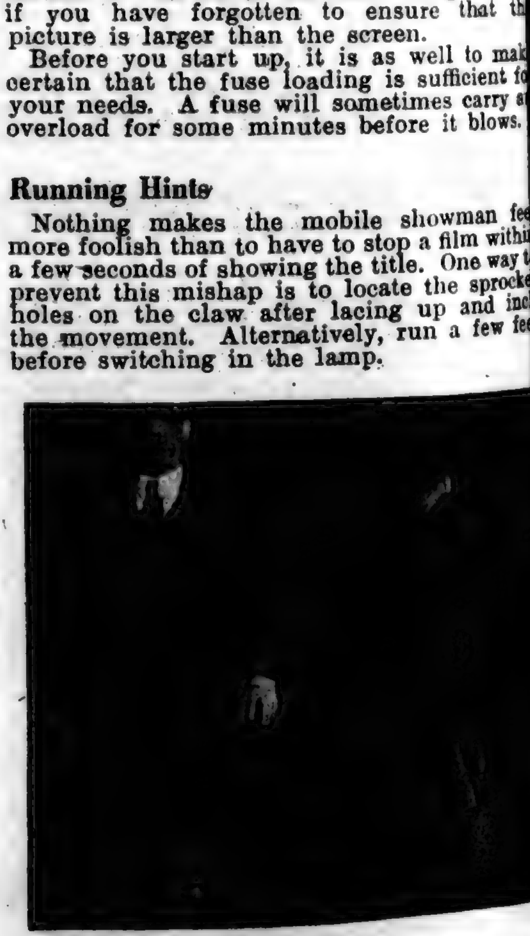
Nothing makes the mobile showman fe more foolish than to have to stop a film withi a few seconds of showing the title. One way t prevent this mishap is to locate the sprocke holes on the claw after lacing up and inc the movement. Alternatively, run a few fe before switching in the lamp.



DON'T leave it till the last minute before you set out for the hall. Making up time on the road may mean extra "running costs" as well as further delays, warns Clive Patmore



You're in for more trouble when you arrive at the hall if you didn't pack your gear neatly before setting out. Stow those loose leads properly to prevent that endless tangle



A patron may have cycled many miles and paid hard earned money to see your show. Clever of you to break his neck with that cable left carelessly across the gangway!

Practically every village has its handful of "bright young things" who like to make a nuisance of themselves. If they get too rowdy, switching off the sound for a few seconds will usually silence them—it makes them wonder what has happened.

Working with one machine means frequent breaks for changeovers. DON'T just stop everything and leave the audience guessing—tell your patrons what's happening.

Soon after the show's started latecomers will be groping their way into the darkened hall. They may have cycled many miles to pay 1s. to see your programme—clever of you to break their necks with those loose leads. DON'T leave them straggled about everywhere.

Two further points which need watching to keep a show running smoothly. After changeover, DON'T leave the apparatus to do the rest of the job itself. It will need racking, refocusing and adjustments for sound and tone. But DON'T make continuous efforts to refocus that bad print—it will cause annoyance among patrons.

Your Behaviour

One of the most important factors in the mobile business is personal behaviour—anyone who takes liberties with an audience will ruin the possibilities of a return playdate.

This is particularly applicable during the performance. DON'T allow your operator to clown around with his girl-friend. He may have a store of first-class jokes, but the audience doesn't want to hear *him*.

Remember how you felt in the Services when you had to sit on those wooden benches for hours and listen to the instructor while he lounged in an armchair? That's nothing to what patrons will think of you if you make yourself comfortable in the only padded chair —they paid to come in.

Packing Up

Just as the way in which you start the show reflects on its subsequent running efficiency, so the methods you adopt for closing down and packing up will determine your professional status in the eyes of the audience.

DON'T leave them to guess that they've had their money's worth—run a King trailer or fade in a disc as the lights go up. Give the caretaker a hand in tidying up and locking doors, and when you get outside—there'll probably be a small audience to watch the van being reloaded—help the operator to stow away the gear. There is no room for passengers in the mobile business.

"Some of the points I've instanced," concluded Clive Patmore, "may seem elementary and obvious, but, believe me, they do happen. Perhaps the best 'don't' for the 16-mm. exhibitor is DON'T let the show down —or you'll soon be out of business."

DON'T make yourself comfortable in the only armchair. Apart from the annoyance it will cause patrons who paid to sit on wooden chairs, you can't keep a proper watch on the equipment

Your projectionist may be the life of the party but DON'T let him clown around with his girl friend. Bad behaviour like this will ruin chances of a successful return playdate

There is no room for passengers in the mobile show business. The least you can do is to give your operator a hand in re-loading the van—it's a job which calls for plenty of help

---

School Topicals Should Have An International Theme

Says PETER BAYLIS, Pathe Pictures Producer

MAKING a school topical covering the events of the previous quarter has its problems. But there is one unfailing formula—and that is to concentrate on the international theme, contends Peter Baylis.

IF you had to compile a short summary from the news events of the last three months, what items would you select and in what order of importance would you place them? To this question, which is reminiscent of the upper fifth at annual examination time, add a few more qualifications—such as, the subjects chosen must not contain matter that will "date" and all material selected must have distinct educational values—and you've got a first-class poser which would cause any Brains Trust to take evasive action.

It is, in a nutshell, the problem which has to be solved four times yearly by 34-year-old Peter Baylis, producer of British Instructional Films' new quarterly screen magazine for schools, "Summing Up." And because one of the film's aims is to stimulate individual thought on the trend of current affairs by students of age groups over 14 years —youngsters who can be very critical—Baylis has to make doubly certain that he finds the right answers.

How he does this is revealed in the interesting formula he has devised for each issue of the magazine. It embodies many unusual views on the construction of classroom films, and as he is in the middle of producing the May issue, it is an opportune time to pay him a visit and study his methods at close range.

Baylis's offices are situated in the second floor of Pathe's Wardour Street building—for B.I.F. is the educational company of that organisation. For staff, Baylis has editor M. W. Harley, assistant editor John Blair and a handful of keen technicians; for facts and figures and general guidance on current affairs he turns to A. L. Rowse, of All Souls College, Oxford, the historical adviser; and for material he has the run of Pathe News' library of 35-mm. film cuttings. They are the "tools"—now how do you go about the job, Mr. Baylis?

Highlights Will Not Do

"My approach to the general theme of 'Summing Up,'" he says, "is *international*.

"I feel it is no good trying to frame this type of summary by picking out the spectacular highlights of three months' news, sticking them together and slapping them on a school projector.

"Where you are dealing with items which are several weeks old, the material chosen must consist of subjects possessing more than a momentary importance. The answer is, concentrate on events which have overall significance—in other words, international happenings.

"Your events decided, the next step is to fashion the presentation. In this direction there are two principal methods of approach:

"(1) By putting the focus on a definite subject in 'March of Time' manner—but, remember, this means restricting your contents; or

"(2) By illustrating a series of powerful events in a logical—not chronological—order to emphasise their repercussions elsewhere. You will see that the international theme demands this second method."

Pictures Tell Own Story

That is the formula Peter Baylis works on. To pick the material he and his staff view every issue of Pathe News and the numerous "takes" which never appear on kinemas' screens.

Next stage of production is the commentary. In a film which is covering world-wide happenings in the short space of 10 minutes, there is little time to explain sequences—the pictures must do that for themselves (another consideration when picking material). The narrative is designed primarily to smooth the continuity and put over any relevant facts or figures.

Finally, the reel is considered for dramatic effects. "Youngsters of 14 years upwards," says Baylis, "are used to every dramatic effect known in the film Industry. To be successful, a sound educational must match up to these standards or it will be dubbed by the audience as 'childish.'"

When the finished 35-mm. print has been O.K.d at a final viewing, it is handed over to the Pathe laboratories, where 16-mm. copies are made for distribution to schools.

G.B. 16mm. Releases

Available May

THE SEVENTH VEIL (A) James Mason, Ann Todd.
BRIEF ENCOUNTER (A) Trevor Howard, Celia Johnson.
PATRICK THE GREAT (U) Donald O'Connor, Peggy Ryan.
PHANTOM LADY (A) Franchot Tone, Ella Raines.
RIDE 'EM, COWBOY (U) Abbot & Costello.
LADY IN A JAM (U) Irene Dunne, Ralph Bellamy.
THE SUSPECT (A) Charles Laughton, Ella Raines.
APPOINTMENT FOR LOVE (U) Charles Boyer, Margaret Sullavan.
PITTSBURGH (A) Marlene Dietrich, Randolph Scott, John Wayne.
BROADWAY (A) George Raft, Pat O'Brien.
IT STARTED WITH EVE (U) Deanna Durbin, Charles Laughton, Robert Cummings.
LAW OF THE RANGE (U) Johnny Mack Brown.
RIDERS OF DEATH VALLEY (U) Dick Foran, Buck Jones.
TRAIL OF THE VIGILANTES (U) Franchot Tone, Warren William, Broderick Crawford.
THIS IS THE LIFE (A) Donald O'Connor, Peggy Ryan.
HERE COME THE CO-EDS (U) Abbot & Costello.
SAN DIEGO, I LOVE YOU (U) Jon Hall, Louise Allbriton.
THE MERRY MONAHANS (A) Donald O'Connor, Peggy Ryan.
FRONTIER BADMEN (U) Robert Paige, Diana Barrymore.
ARIZONA TRAIL (U) Tex Ritter.

Available June

THE RAKE'S PROGRESS (A) Rex Harrison, Lilli Palmer.
I KNOW WHERE I'M GOING (U) Roger Livesey, Wendy Hiller.
WHO DONE IT? (U) Abbot & Costello.
MUG TOWN (A) Dead End Kids.

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COMMERCIAL

M-G-M's Investments are Testimony to Its Faith in Sub-Standard

ORTON HICKS, DIRECTOR OF LOEW'S

THE investments which M-G-M has made in the 6-mm. industry give a much etter testimony to the company's onfidence in the future of sub-tandard than any words I can xpress." That is how Orton Hicks, director of Loew's Inter-ational department, answered the uestion "What is your opinion f the future of 16-mm." put by a UB-STANDARD FILM reporter, at a ecent Press conference.

Hicks arrived in London on ay 6 to study the progress made n the sub-standard field in this ountry. He spent the rest of that eek in consultation with M-G-M hiefs, Ministry of Education epresentatives and circuit execu-ives, and is at present touring Wales, the Midlands and northern ounties to get the first-hand views f mobile exhibitors.

Making Filmgoers

"I am convinced that 16-mm. is making filmgoers to the benefit of he entire Industry," he con-inued, "and I think the day will ome when the size of the picture will be immaterial to its sale.

"New York's opinion is that 6-mm. has made great headway n this country. Our world pic-ure is to concentrate on the heatrical side, but as far as Britain is concerned, we may be ble to strike a happy balance of on-theatrical and theatrical.

"In America," Mr. Hicks con-inued, "we are finding that the 6-mm. activities of Allied Forces during the war have been respon-ible for a great increase in the motion picture habit. Army shows n places like the Philippines, ndia and South America—where he natives were occasionally in-ited—have resulted in a big demand by the local inhabitants or films. To-day. these areas are ome of the best for sub-standard.

Greater Progress

"Similarly, in the States, we ind men are clinging to the film abit introduced by the Army."

Comparing the growth of 16-mm. n the States with its correspond-ng development in Britain, Mr. Hicks contended that this country has progressed much further. One reason he gave for this is that n America, only a few of the major companies release 16-mm. heatrically—"I honestly don't know why," he said. "There has been a feeling that the field had sufficient coverage, but I think that is going to change, because of the good results obtained here," he added.

Here are sidelights on some of the points he covered: Probably every convention of exhibitors in the States has passed a resolution that 16-mm. is dangerous—but they are qualifying their opinions now; of all M-G-M's territories in the world, England is in No. 1 position for 16-mm. operations; "we have great interest in the educational sphere," he said, "but we feel it would be presumptuous for the motion picture Industry to dictate which films should be used and when"; Italy is a good market for 16-mm., but matters of equipment and laboratories are very bad.

◆

ULSTER SHOWMEN FACE NEW COMPETITION

State and Industrial Concerns

FEELING is running high among many of Ulster's mobile shows over the actions of certain industrial concerns and the Press and Publicity Department of the Northern Ireland Government. It appears that a number of commercial firms are not booking 16-mm. units but instead are instructing their local agents—some of whom are enthusiastic sub-standard amateurs—to buy equipment and put on shows after halls have been hired.

Concern over the Press and Publicity Department of the Northern Ireland Government is felt as this organisation gives shows for anybody and everybody, and collections are taken up by the body for whom the show is given and the public admitted. At Bangor, County Down, a Government unit is to screen films for the special shows being run by Bangor Children's Cinema Club. Admission is free and the local Corporation is to give financial aid to the project which is being staged in the British Legion Hall, not far from a first-class kinema which had made arrangements to run special children's shows.

◆

Scope for Developments in India

In India it is estimated there are 2,214 towns with populations ranging from 5,000 upwards which do not possess a kinema.

Many of these situations have been served during the war by Government mobile propaganda units and are believed to present a fruitful field for the development of 16-mm. presentations.

Although most of these situations could only be served economically by mobile units, there are quite a number of towns around 10,000 population where a static 16-mm. kinema could be successfully operated.

Orton Hicks, director of M-G-M's 16 mm. department, confers with F. D. Russell-Roberts, the section's manager in Britain, before making a tour of mobile operations in the North

U.S. CHALLENGE IN EIRE MARKET

Deliveries Stepped Up

IN the 16-mm. equipment field in Eire, British manufactured projectors have had a comparatively uncontested market. A few American models and a sprinkling of the French Oemichen have been imported in restricted quantity, but the main market has been held by B.T.H., Gaumont-British, and Carpenter.

Now R.C.A., through its Dublin office, is offering Irish agents a large batch of new models, imported direct from America. At the same time the Holmes machine, manufactured by Western Electric's subsidiary company, Westrex, is being offered for sale by Sub-standard Equipments, which has bought direct from the U.S.A.

◆

Triumph Shorts for Film "Juke Boxes"

Musicals and topical interest 16-mm. shorts are being supplied by Triumph Films for coin-operated film players which are to be installed in coastal resorts.

An adaptation of the American "Juke Boxes," these machines project sound pictures of roughly television-screen size. A notch is cut into the film to stop movement after three minutes' running. The insertion of a further coin is necessary in order to view the remainder of the film.

◆

Glasgow Store Opens Film Service

A new department devoted exclusively to films and equipment, together with a modern demonstration theatre, has been opened by Stage Furnishings at 417-419, Sauchiehall Street, Glasgow.

In addition to a sales, repair and service section, the firm is operating programme presentation of entertainment, industrial, commercial and educational films.

It has a production unit for shooting sound pictures.

35-mm. Kinemas Have Serious Problem

"DEARTH OF IDEAS TO COMBAT MOBILE SETS"

THE country exhibitor is still greatly concerned at the prospect of competition from the 16-mm. operator, and efforts are being made to evolve a formula which would protect the 35-mm. kinema.

Addressing the Leeds Cinematograph Exhibitors' Association, C. P. Metcalfe pointed out that a kinema in an isolated country town depended on the patronage of people living in the town and also on farms and hamlets for many miles around.

All these country towns, he said, had small village institutes and church halls where a 16-mm. set could easily be set up, and renters who could not get their films into the ordinary kinema could put on a very good programme of 16-mm. films in these other halls.

Nobody seemed to be able to find the answer to the question: How are you going to prevent it? How do you get a bar against these films? All the American companies were going in for the 16-mm. in a big way. It was going to be a big thing in the Trade and it was going to be a serious problem to the 35-mm. houses.

Any suggestion for a solution would be welcomed because there was a dearth of ideas on how to deal with the problem.

◆

Highland Guild Plans Six Units

The Highlands and Islands Film Guild 16-mm. mobile programme has launched its first unit which operates in Shetland.

The intention, as detailed by Neil Weir, secretary of the Guild, is to have six such units on the road in the Highlands and Islands this year. The village of Hillswick, in North West Shetland, was given the first show, children in the afternoon seeing an educational school programme and the adult show at night, attracting a large audience. In both instances many of the visitors were seeing films for the first time and obviously appreciated the experience.

The show included educational, travel, documentary, religious and entertainment films and cartoons.

◆

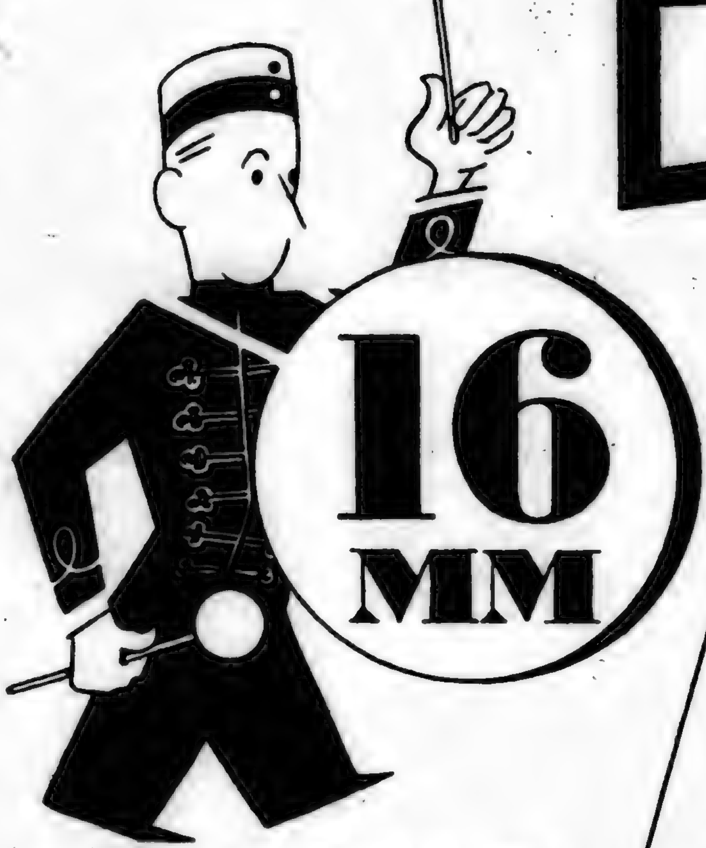
Wigmore Introduces Trailer Service

Sixteen-mm. trailers are available for a proportion of Wigmore Films' product.

They are being supplied by National Screen Services under an arrangement concluded recently with Wigmore. Full information can be obtained from N.S.S. at 113, Wardour Street, W.1.

Eire's National Film Institute, with headquarters in Dublin, has set up branches in Co. Galway and Co. Monaghan to meet the growing demand for 16-mm.

Expansion



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Chester Morris, Ann Savage and Richard Lane.

ARMS AND THE WOMAN
Edward G. Robinson and Ruth Warwick.

BEWARE SPOOKS
Joe E. Brown, Mary Carlisle.

THE DEVIL COMMANDS
Boris Karloff.

ARIZONA
Jean Arthur and William Holden.

THE DESTROYER
Edward G. Robinson and Glenn Ford.

FIRST COMES COURAGE
Merle Oberon and Brien Aherne.

HE STAYED FOR BREAKFAST
Loretta Young and Melvyn Douglas.

IS EVERYBODY HAPPY?
Larry Parks, Nan Wynn and Ted Lewis and His Orchestra.

ESCAPE TO GLORY
Pat O'Brien and Constance Bennett.

HE SNOOPS TO CONQUER
George Formby with Robertson Hare and Elizabeth Allen.

BLIND ALLEY
Chester Morris, Ralph Bellamy, Ann Dvorak.

SERGEANT MIKE
Larry Parks, Jeanne Bates and canine stars "Mike" and "Pearl."

THE MISSING JUROR
Jim Bannon, Janis Carter and George MacReady.

CAROLINA BLUES
Kay Kyser, Ann Miller and Victor Moore.

THE IMPATIENT YEARS
Jean Arthur, Lee Bowman and Charles Coburn.

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FILM PROGRAMME SELECTION

Features

Here are the latest 16-mm. additions to the principal film libraries. A brief description, together with an assessment of the picture's family appeal, has been compiled by "Sub-Standard Film's" reviewing staff. The date of the original review in the "Kinematograph Weekly" appears after the certificate. An asterisk denotes a British picture

Title, R.T. and Certificate.	Stars.	Description.	Family Angle.
		BUTCHER'S.	
***Hyde Park** 35 min. (U). Oct. 10, 1946.	Neal Arden (commentary)	Entertaining survey of Hyde Park, London's famous playground.	**Excellent for children.**
***Old Mother Riley in Paris** 75 min. (U).	Arthur Lucan, Kitty McShane.	Slapstick comedy of a mistaken identity wrapped up in French army manoeuvres.	**Light booking for the masses.**
***Parrot Goes to Sea** 35 min. (U). Jan. 20, 1944.	Roma Beaumont	Interesting study of animal life at the Zoo. Quota featurette with bright comedy touches.	**Special appeal to family and youngsters.**
***These Were the Days** 36 min. (U)	Kenneth Horne (commentary).	Friendly cavalcade of show business. Quota featurette with universal appeal	**Excellent for children.**
		DIPLOMA PICTURES.	
***Echo of Applause** 48 min. (U). Jan. 24, 1946.	———	Novelty interest featurette presenting an abridged history of motion pictures.	**Excellent for children.**
		FRANK JESSOP, LEICESTER.	
New Adventures of Tarzan, The 75 min. (U.). Aug. 1, 1935.	Herman Brix Ula Holt	Fantastic jungle story of rival interests to discover "Lost Goddess."	**Undoubted fare for youngsters.**
Tarzan and the Green Goddess 71 min. (U.). Aug. 12, 1937.	Herman Brix Ula Holt	Crooks in the jungle. Tarzan outwits thieves seeking secret formula.	**Good for youngsters.**
		GAUMONT BRITISH.	
***I Knew Where I'm Going** 91 min. (U.). Nov. 1, 1945.	Roger Livesey Wendy Hiller	Picturesque romantic drama set against the Hebrides. For public exhibition.	**Unusual story documentary.**
Mug Town 60 min. (A.). May 6, 1943	Dead End Kids	Adolescent comedy melodrama with rehabilitation theme. For general exhibition.	**Nothing to harm youngsters.**
***Rake's Progress, The** 111 min. (A.). Nov. 27, 1945.	Rex Harrison Lilli Palmer	Poignant comedy drama of "rake" who redeems himself in the war. For public exhibition.	**Excellent general booking.**
Who Done It? 78 min. (U.). Nov. 5, 1942.	Abbott & Costello	Crime burlesque of two soda jerkers who solve murder mystery. For general exhibition.	**Capital light booking for family.**
		KIRKHAM FILM SERVICE.	
Caryl of the Mountains 66 min. (U.).	Rin Tin Tin, Jr., Francis Bushman	Western drama featuring popular canine star. Sub-release.	**Recommended for juveniles.**
Caught in the Act 60 min. (U.). May 1, 1941.	Iris Meredith Henry Armetta	Domestic comedy drama of honest man who gets embroiled with crooks.	**Acceptable for youngsters.**
Federal Fugitives 63 min. (A.). June 26, 1941.	Neill Hamilton Doris Day	Espionage melodrama of a gang of saboteurs in a plane factory.	**Good material for family.**
Silver Trail, The 55 min. (U.). March 31, 1938.	Rin Tin Tin, Jr. Rex Lease	Gold claim jumpers tracked down by detective and cowboy. Sub-release.	**Suitable Western for children.**
Test, The 66 min. (U.).	Rin Tin Tin, Jr. Grant Withers	Western drama centred on clever performance of canine star. Sub-release.	**Recommended for children.**
		M-G-M.	
Andy Hardy's Blonde Trouble 107 min. (U.). May 11, 1944.	Mickey Rooney Lewis Stone	High grade Hardy family comedy describing Andy's love life in College.	**Great for youngsters.**
Bad Bascomb 110 min. (U.). Mar. 14, 1946	Wallace Beery Margaret O'Brien	Thrill-packed tale of lawless West. Orphan girl reforms bandit.	**Excellent for children.**
Barretts of Wimpole Street, The 108 min. (U.). Oct. 18, 1934.	Norma Shearer Fredric March	Tender story of romance of Elizabeth Barrett and Robert Browning. Non-theatrical release.	**Above children's heads.**
Love Crazy 99 min. (A.). July 24, 1941	William Powell Myrna Loy	Marital comedy of husband who feigns madness. Non-theatrical release.	**Nothing to harm youngsters.**
Northwest Rangers 65 min. (A.). Feb. 17, 1944.	James Craig William Lundigan	Outdoor melodrama following careers of a gambler and N.W. Mounted policeman.	**Will appeal to kids.**
Portrait of Maria 77 min. (A.). March 7, 1946.	Dolores Del Rio Pedro Armendariz	Sombre romantic drama of local girl who is killed by Mexican villagers.	**Not for children.**
Postman Always Rings Twice, The 113 min. (A.). March 26, 1946.	Lana Turner John Garfield	Lurid sex melodrama of a hobo and girl who kill the girl's husband.	**Not for children.**
Stranger in Town, A 67 min. (U.). Oct. 28, 1943.	Frank Morgan Richard Carlson	Political comedy of a judge who cleans up a small town while on holiday.	**Safe for the family.**
Tarzan Escapes 89 min. (U.). Dec. 2, 1937.	Johnny Weissmuller Maureen O'Sullivan	Scheming big game hunter tries to capture Tarzan for show purposes.	**Great for youngsters.**
White Cliffs of Dover, The 124 min. (U.). Aug. 3, 1944.	Irene Dunne Alan Marshal	Romantic melodrama of tragically brief marriage of U.S. girl and English Baronet.	**Great for the family.**
		WIGMORE FILMS.	
After Midnight 64 min. (A). June 10, 1943.	Chester Morris, Ann Savage	Boston Blackie crime story. Humour and action in a fight for valuable diamonds.	**Safe for youngsters.**
Appointment in Berlin 76 min. (U). Nov. 4, 1943.	George Sanders, Marguerite Chapman.	Espionage melodrama of a cashiered R.A.F. officer who takes on counter-espionage in Berlin.	**Nothing to harm youngsters.**
Arizona 126 min. (U). Feb. 13, 1941.	Jean Arthur, William Holden.	Spectacular period melodrama of the West — a biography of the first white woman to stake a claim in Arizona.	**Great for youngsters.**
Arms and the Woman 80 min. (A). Oct. 12, 1944.	Edward G. Robinson, Ruth Warwick	Good-hearted army comedy drama of a timid bank clerk on active service.	**Good for the family.**
Beware Spooks 68 min. (A). Dec. 21, 1939	Joe E. Brown, Mary Carlisle.	Slapstick comedy extravaganza with a "Simpleton makes good" theme.	**Should not harm youngsters.**
Blind Alley 69 min. (A). July 13, 1939.	Chester Morris, Ralph Bellamy.	Psychological thriller of a gunman who invades a house party and is held by a professor.	**Hardly suitable for youngsters.**
Destroyer, The 99 min. (U). Oct. 28, 1943.	Edward G. Robinson, Glenn Ford	Spectacular exciting sea war romantic comedy drama set in the destroyer service.	**Great for youngsters.**
Escape to Glory 73 min. (A). March 13, 1941.	Pat O'Brien, Constance Bennett.	Melodrama with a freighter background, showing reactions of imminent death on a group of people.	**Hardly suitable for youngsters.**
First Comes Courage 86 min. (U). Oct. 21, 1943.	Merle Oberon, Brian Aherne.	Melodrama set in occupied Norway of courage that leads to successful British raid.	**Safe for the family.**
He Stayed for Breakfast 88 min. (A). Nov. 7, 1940.	Loretta Young, Melvyn Douglas.	Romantic comedy drama of a Communist whose political faith is converted by a girl.	**Hardly suitable for youngsters.**
Is Everybody Happy? 73 min. (U). Jan. 20, 1944.	Ted Lewis, Nan Wynn.	Tuneful romantic comedy set in the 1914-18 war period. Friendly triangle tale.	**Will appeal to the family.**

Pat O'Brien and Constance Bennett are teamed in ESCAPE TO GLORY, one of eleven Columbia films added to Wigmore's library

Shorts

A firm-by-firm guide to the short entertainment, travelogue and general interest films which have been added to the 16-mm libraries during the past month

Gaumont-British

Additions to G.-B. Library's short subjects are :—

Seashores (2 reels), an addition to *Secrets of Life* series, dealing with plant life on the seashore; *Jean's Plan* (3 reels), a children's film; *Club Magazine No. 7* (1 reel), another issue of the children's club series.

Ron Harris

Exclusive rights for the release of the Woodcock-Baksi fight on 16-mm. have been obtained by Ron Harris, Maidenhead.

Four hundred copies of 980-ft. reels are ready for distribution on sale outright at £7 10s. a copy, or on hire at 7s. 6d. first day and 2s. 6d. each additional day.

Burt Hyams

Distribution rights for the 16-mm. editions of the Woodcock-Baksi fight in all overseas countries except America and Australia have been secured by Burt Hyams, 12, Duke Street, Piccadilly, S.W.1.

There is no clash with Ron Harris, who who is releasing exclusively in this country.

Prints are available immediately for export.

Kirkham Film Service

Shorts added to Kirkham Film Service's library are :—

Confirmation (1 reel), a religious documentary; *Camera Reflections* (4 reels), a general interest subject, introducing scenes from early newsreels and dramas; *Whose Baby?* (4 reels), an animal featurette with a bright commentary; *The Chimp* (3 reels), a Laurel and Hardy comedy.

M-G-M

Shorts added to M-G-M's library are:

FOR THEATRICAL EXHIBITION.

Fixin' Tricks (U.), 10 min.; *Vendetta* (U.), 11 min.; *Aqua Antics* (U.), 8 min.; *Equestrian Acrobatics* (U.), 8 min.; *A Night at the Movies* (U.), 10 min.; *Unexpected Riches* (U.), 11 min.

NON-THEATRICAL RELEASES.

Western Gateway (U.), 10 min.; *It's a Dog's Life* (U.), 10 min.; *Rover's Big Chance* (U.), 11 min.; *Grandpa Called It Art* (U.), 10 min.

Continued on page xv

The B.I.F. Library presents

JAMES MASON
STEWART GRANGER
PATRICIA ROC
ANNA NEAGLE
ROBERT NEWTON
SIMONE SIMON
REX HARRISON
ANN TODD
SIR AUBREY SMITH
MURIEL PAVLOV
ROBERT BEATTY
BORIS KARLOFF
GEORGE SANDERS
FLORA ROBSON
RICHARD TAUBER
GOOGIE WITHERS
RAYMOND MASSEY
MARGARETTA SCOTT
ANTON WALBROOK
SALLY ANN HOWES
JUNE CLYDE
MICHAEL WILDING
JOYCE HOWARD
BASIL RADFORD
EDWARD EVERETT HORTON
JEAN PARKER
EDMUND LOWE
THE EAST SIDE KIDS
BELITA
JOHNNY MACK BROWN
ROBERTSON HARE
KIM HUNTER
ALFRED DRAYTON
CHARLES BICKFORD

the pick of the stars!

The British Instructional Film Library opens the door to new worlds for the 16-mm. film user. A really comprehensive film library which offers a complete and satisfactory service to mobile film units, youth clubs, schools, etc.

Its long and ever-growing list of full-length Feature Films includes a sparkling array of top-line stars in many of their most popular hits.

Weekly Newsreels — specially produced up-to-date newsreels for 16-mm. film users.

"Summing Up"—a Quarterly Chronicle of important world events during the preceding three months.

Pathe Pictorial: Britain's One-reel Movie Magazine covering personalities, topical news and general interest features. There's a new issue of the Pictorial every week.

Educational Films include a carefully chosen, skilfully edited and beautifully photographed series of Nature Films.

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American Reel

by THOMAS HODGE

ATTEMPTS by the projectionists' unions (I.A.T.S.E.) to get local authorities to insist that only licensed projectionists handle 16-mm. shows have brought forward a storm of protest from educational and civic bodies. The suggestions met with swift defeats in Chicago and Detroit, and a further attempt to introduce the restrictions in Washington has been vetoed by the Commissioners.

Films in Factories

According to a survey of 50 leading U.S. managements made by the Employee Relations Department of Standard Oil Company in New Jersey, the percentage of large U.S. employers using "employee attitude" or incentive motion picture films has dropped from 62 per cent. to 34 per cent. The survey notes "among the non-users are some of the managements with conspicuously unhappy relations with their employees since the war."

Labour Unions' Moves

Plans have been disclosed for the establishment of a co-operative non-profit national film centre to organise and expand the use and distribution of 16-mm. films on behalf of labour and civic groups. Among the objects of the projected centre are to set up its own film library, catalogue and screen and annotate all available films dealing with public affairs and social issues. The centre is supported by several labour unions, National Conference of Christians and Jews, American Education Service, National Co-operatives, and American Veterans' Committee.

M.P.A. Lifts Restrictions

The Motion Picture Association of America has decided that films previously handled by its non-profit educational agency, Teaching Film Custodians, will be made available to public libraries in future. For the last eight years the films, selected because of their usefulness in instructional programmes, have been limited to schools.

Shorts from the States

Sub-standard circles are talking about . . . a new lightweight 16-mm. sound projector, marketed by General Motors Home Appliance companies, which weighs 35 lb., uses a 750-watt lamp, and is retailed at about $250 . . . the 380 prints of "Julius Cæsar" and 340 prints of "Macbeth" sold at $37.50 per print by Eastin Pictures, Iowa, for the British Council during the first year of distribution. . . . Eagle-Lion's salesmen who carry 16-mm. projectors to show key sequences from new films . . . the cancellation of all dealerships by Encyclopædia Britannica Films, and the appointment, instead, of four regional salesmen to sell direct to schools.

The neat projection room, built into the ballroom of the Fircroft Hotel, Bournemouth, where C. H. Gosling (extreme left, back row) has installed a continuous shows device of his own design. See story, page xxxi

16-mm. Film Describes How to Fight 35-mm. Fires

NEW INSTRUCTIONAL PRODUCTION FOR NAVAL PROJECTIONISTS

"THIS Film is Dangerous" is the title of an instructional two-reeler describing fire-fighting in kinemas, being shot by British Foundation Films for the Director of Naval Training, Films Division.

It is intended for showing to naval projectionists, for although the Navy is gradually turning over to 16-mm., 35-mm. must still be used in many cases.

The script was submitted to R. Howard Cricks, B.K.S., technical editor of SUB-STANDARD FILM, to make sure that the methods used were in parallel to those in use by the film Trade. As a result, although there are shots with naval personnel, the film will be useful for instructional purposes for kinemas.

Ronald Haines, the director, is at Chatham dockyard, shooting on two specially constructed projection rooms, which, for the purposes of the film, are being razed to the ground.

Other films in production for the Director of Naval Training are:—

"Naval Demolitions, Part 1," the first of three parts of a film being produced by Concord Productions. Animation is by Larkins and Co., music and symbolic sound effects are by Francis Chagrin. Director of this one-reeler is Maurice Harvey.

"Turbine Blading" has been produced by the Thames and Clyde Film Co., for the engineer-in-chief. It runs to 1,800 ft. long with 500 ft. animation by Mercia Films Productions, of Wembley. Direction was by Stanley Russell.

◆

SUB-STANDARD NEWS from all QUARTERS

Bound for South Africa in his own ex-R.A.F. rescue launch, Gerald Saunderson, controller of Southend's Starlight company of 16-mm. mobile outfits. During the three months' return trip with crew and passengers, totalling 20, Saunderson will photograph material which may be released as a 16-mm. travelogue on return to the U.K.

Premises at 23, Gerrard Street, Wardour Street, W.1, have been secured by Norman Myers, who is starting up a new mobile shows company, Home Films. It is expected to be in full operation by the end of this month.

Record number of sub-standard film importations to Australia are revealed in the report of the Commonwealth's Film Censor for 1946. Of a total of 2,544, 1,008 came from England and 1,778 from America. Most of the films were educational, as this is still the biggest outlet for sub-standard film.

Invalids to See Films

Patients at Harold Court sanatorium are to have film shows. The Essex County Council has approved the hire of sound films in accordance with existing arrangements at other sanatoria at a cost of £5 a week.

Pioneer firm of 16-mm. in Northern Ireland, Erskine Mayne, of Belfast, is embarking on a big extension campaign.

Stalybridge Corporation Development Committee is considering a suggestion from the Big Six Film Unit that the smaller manufacturers in the town should combine to arrange for the production by the unit of an advertisement film of goods made in the town for exhibition overseas, entitled "Stalybridge Can Make It."

Founders and owners of the Dunkirk Cine-Variety 16-mm. circuit, George Brockerton and Jerry Maynes, have sold their interests to their operator, Bill Lucas, who will carry on the circuit. He intends to tour occasional first-class variety shows.

Attendances at 119 free film shows given by three mobile units of the National Savings Committee in London County Council Parks last season were in the neighbourhood of 107,000.

Link with Library Lists

Leicester Municipal Libraries ran a series of film shows at its Southfields branch to tie-up with reading lists. The films covered subjects such as "War Tales Retold," "Middle East Problems," "Black, White and Brown."

Each show was attended by 100 people, total attendance for winter session being 3,000.

Nottingham Film Society has formed a special section for young people between ten and 17 years old.

◆

Shorts

(Continued from page xiii)

Triumph

"*Goofy Gus Drives Again*" (U). 400 feet. Sound.—American cartoon describing adventures of Goofy Gus Cab Company. Sale, £4 10s. per copy.

"*Aladdin and the Wonderful Lamp*" (U). 400 feet. Silent.—Early British cartoon, illustrating fairy tale of Aladdin's lamp. Sale, £3 10s. per copy.

"*Triumph Pictorial, No. 2.*" Sound.—Second in series of topical pictorials made especially for mobile units.

Scottish Tourist Board Opens Library

The Scottish Tourist Board, responsible for publicising travel facilities throughout Scotland, has established a small 16-mm. film library, to circulate films in this country and abroad.

Although films are definitely limited at present, the intention is to build up a fully stocked library of films of all Scotland, mainly in colour.

Essex Company Expands

The Essex Motion Picture Co., of Empco Studios, Pembroke Road, Seven Kings, has taken over new premises.

The service division, general offices, sales division, cutting rooms and mobile division are now housed in Empco House, High Road, Goodmayes, Essex.

Kirkham Changes Name

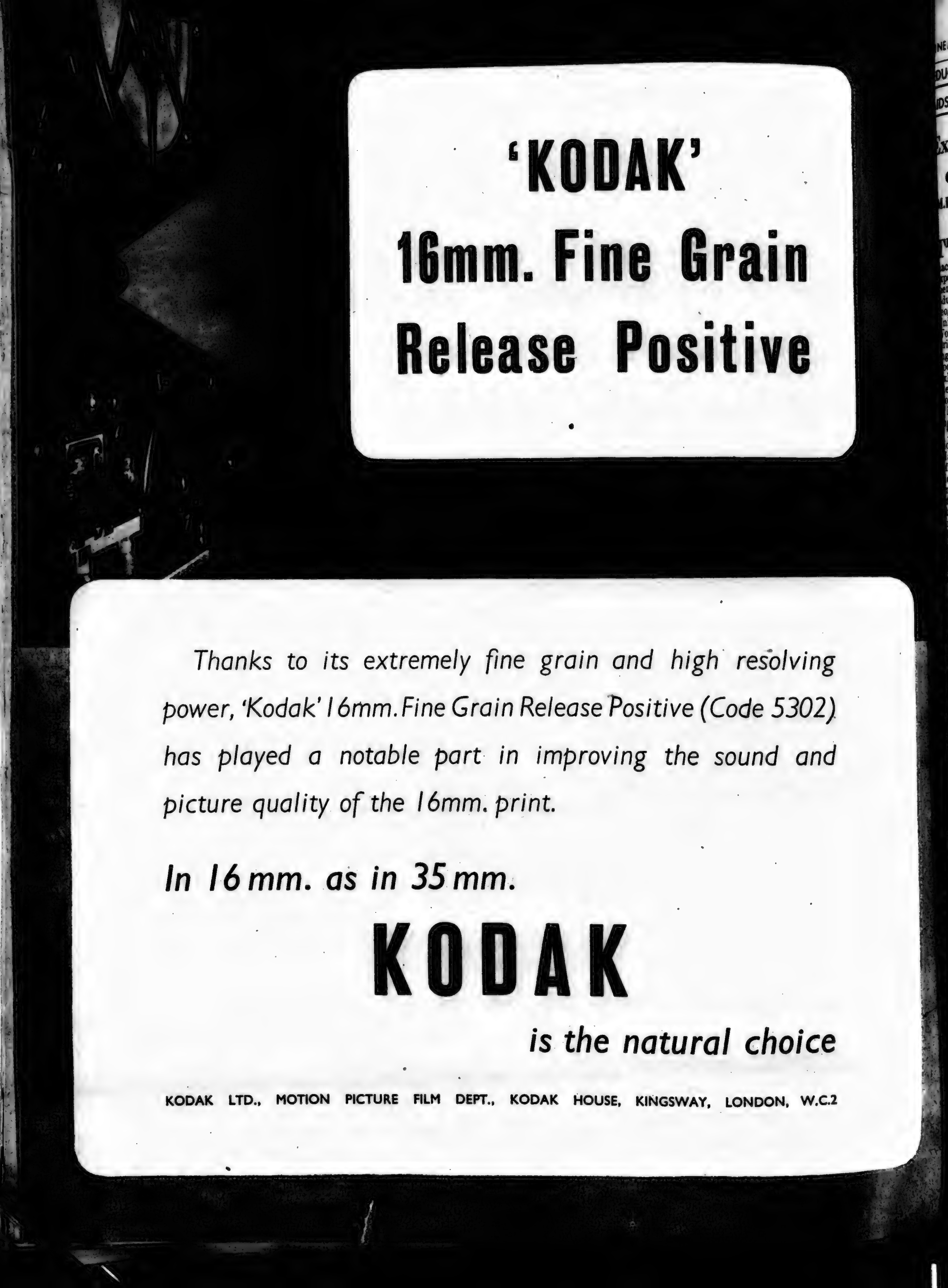
Kirkham Film Service is the new title of J. G. Kirkham Sub-Standard Film Service, of Winwick Road, Warrington.

Directors of the company are as before: J. G. Kirkham and J. Vernon.

Educationals a Rarity in Eire

Eire's Government organ, *The Irish Press*, devoted its leading article to "The Film in the School," on April 30, and stressed its value in the teaching of history, geography and Nature study.

"It is to be deplored," said the editorial, "that special films for children, and educational films, are as yet a rarity with us. Most of the films seen by children are of no educational or cultural value.



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DUCATIONALISTS OPEN VISUAL DS EXHIBITIONS

xperts Give Opinions on School Subjects

P. SPEAKS OF "APPRECIATION IN OFFICIAL CIRCLES"

HE great contributions which visual aids are making to the science of aching were outlined by four education perts—D. R. Hardman, M.P., Parlia- entary Secretary to the Minister of ducation; G. J. Cons, lecturer in eography at the Goldsmith's College, niversity of London; and H. Bruce oolfe and Miss M. Simpson, Gaumont- ritish Instructional—at the open- g of the Royal Geographical ociety's "The World in Focus" xhibition last month. Lord ennell of Rodd, president of the ociety, presided.

Here is a summary of the open- g addresses :—

There was a growing apprecia- on in official circles, said Mr. ardman, opening the exhibition, f the part played by visual educa- on. On occasions such as this e could see further proof of fficial appreciation of that great ep in education in the fact that n educational body such as the oyal Geographical Society should e so willing and enthusiastic in s co-operation. But visual aids ere not merely confined to the aching of geography.

Closer co-operation was required etween teachers and producers of isual material if it was to be of eal use in the classroom. It was ost important to be able to know ow to use the material and of qual importance to be able to roduce the right material.

The Ministry of Education wel- omed the use of visual aids in he classroom—after all, the whole urpose of education was to excite oungsters. The visual aids now oming into the classroom must e a boon to the teacher with itality and imagination.

Speed Up Supply or Efforts will be Wasted

—H. Bruce Woolfe, G.B. Instructional

THE exhibition was a source of great satisfaction to all who ad been engaged in pioneer work n the production of educational lms, declared H. Bruce Woolfe, aumont-British Instructional. It made them feel that their work ad merited the approval of so istinguished a body as the R.G.S.

When the first educational films ere produced 28 years ago, very ew people were interested. Up o the outbreak of war, over 300 ducational films had been pro- uced. During the struggle, the overnment realised people could e taught by films, and in 1944, he then Minister of Education tated in the House of Commons hat films should be used for the eaching of children in schools. It had taken a major war to bring that about.

On the same occasion, the Minister stated that it was hoped to instal projectors in schools at the rate of approximately 3,000 a year. The figures of projectors installed in schools to date totalled 500 sound projectors and 5,000 silent. Unless something could be done to speed up such provision, it seemed that all the efforts that had been made and all the fine talk would be wasted.

It had become evident that the fewer there were connected with the planning and layout and presentation of a film the better.

Miss M. Simpson, Gaumont-British Instructional, showed specimens of films and described the tests made during the course of their production.

Producers Are Coming Into Their Own

—G. J. Cons, Goldsmith's College

OUTLINING the use of visual aids in the teaching of geography, Mr. Cons said each had its specific methods of use and each had its problems of production—especially the educational film. The greatest care would need to be exercised if all that wealth of material was not to be allowed to sprawl indiscriminately all over geographical teaching.

For many years there had been producers who, quite apart from teachers, had great faith in the method, and they had spent a good deal of time and energy on work in regard to its development. Their patience was now being rewarded, and they were just coming into their own.

H. Bruce Woolfe

Miss M. Simpson

D. R. Hardman M.P.

SOUTHAMPTON SHOW

Schools and Colleges Make Up Parties

SCHOOLS, colleges and educational organisations throughout the Southampton area were invited to make up parties of teachers, lecturers and students to visit a visual aids exhibition staged in the Art Gallery of the Civic Centre on May 15, 16 and 17. Entitled "Learning by Seeing," the exhibition was a co-operative effort by the Education and Extra Mural Departments of University College, the Southampton Education Committee, the Southampton Teachers' Film Society, and E. T. Moxham, the photographic dealers, of 263, Portswood Road. It was opened by F. L. Freeman, chief education officer of Southampton.

The comprehensive display of apparatus included exhibits by Gaumont-British, the E.D.P., Common Ground, Pullin, Aldis, and Dufay Chromex. The Bell and Howell G.B.L. 516, the new Victor Animatograph and the Cinetechnic D. 16 professional sound projectors were demonstrated. Accessories included a variety of screens, film strips and the new Aldis Epidiascope and Micro-projector.

SUB-STANDARD FILM

FILMS TEACH GEOGRAPHY

Major D. S. STRACHAN-AUDAIS, Gordons, Public Relations Dept., War Office, finds "Sub-Standard Film's" special exhibition guide very informative at the preview of the Royal Geographical show

CULTURAL

Film Should be One of Teacher's Tools

PRODUCTION COMMITTEE'S CHAIRMAN AT LEEDS

"THE film should be regarded as one of the teacher's tools," said H. D. Hughes, M.P., chairman of the Ministry of Education's committee for the preparation and production of visual aids, when opening an exhibition of sub-standard film equipment at Leeds last month. The exhibition was staged by the Leeds Educational Film Society.

Many teachers, continued Mr. Hughes, asked what was the use of talking about new methods when they could not even get enough text-books. Everybody, from the Ministry of Education downwards, realised the tremendous shortage of supplies at the present time, but that was no reason why they should not be planning ahead, because the business of getting new equipment would be a fairly long-term job.

Before the war, they had suffered from a vicious circle of no projectors and no films. There were no projectors because the local education authorities said: Why spend money on projectors if there are no films to show? And there were no films because the commercial producers naturally said: What's the use of producing films when there are no projectors in the schools?

Breaking Vicious Circle

The Ministry was doing its best to break the vicious circle. The whole idea was that teachers and local authorities should say what films they wanted. Having got these films they would be distributed by means of film libraries where a teacher could go and see the films available and talk to somebody who could advise on what material was available for any particular subject.

A great deal of research on the kinds of films wanted would be necessary both on a national and a local level. This was a field in which societies like the Leeds Film Society could do valuable work.

The child had thoroughly discovered the kinema, said Mr. Hughes. It was now the teacher's job to lead the child's natural interest in this new medium along sound educational lines.

Intelligent Criticism

The educational world could not shut its eyes to this new medium. What was wanted was co-operation between the teachers, the local educational authorities, the film producers and the Ministry. The way to make sure that the right films were going to be delivered was to have intelligent and live criticism from film societies throughout the country.

J. S. Walsh, chairman of the Leeds Education Committee, thanked Mr. Hughes and said that it was gratifying to know that 150 teachers out of the 2,000 in Leeds were devoting much of their spare time to the work of the society.

Professor Frank Smith, chairman of the Leeds Educational Film Society, presided over the official opening.

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Preparing the latest edition of SUMMING UP, British Instructional Films' quarterly topical for schools. Back row, Peter Baylis, producer, and M. W. Harley, editor. Front row, John Blair, assistant editor, with L. G. Marsh, publicity manager, run through a batch of takes. See story page ix

INTERNATIONAL ASSOCIATION MOOTED

Conference in Paris

FIRST moves towards the formation of an international association devoted to the development of scientific films took place in Paris recently when British and French organisations laid the foundations for an inaugural congress.

It is proposed to invite representatives of all countries interested in the project to meet in Paris at the beginning of October.

The original suggestion for an international body to promote a free, wide and efficient exchange of information on the production and use of scientific films came from the Eighth Congress of Scientific Films held last year in Paris, and attended by delegations from the Institut de Cinematographie Scientifique, Paris, 7, Scientific Film Association, London, Unesco, Czechoslovakia, Poland, Sweden and U.S.A.

Camera Club Revives Cine Group

The Camera Club, which has its headquarters at 23, Manchester Square, W.1, has revived its Cine Group. President is Graham Woodmansterne and many members of the club have submitted their names as supporters of the renewed section.

May 31 has been fixed as the date for the group's next meeting and all interested are invited to submit films for exhibition. These may be on 8-mm., 9.5-mm. or 16-mm., in colour or monochrome. Part of the evening will be devoted to the election of officers.

Instructional Films Added to the Leading Libraries

EDUCATIONAL—RELIGIOUS—GENERAL INTEREST

British Instructional

The following educational and instructional subjects have been assembled by British Instructional Films for release in August. They were reviewed by a SUB-STANDARD FILM representative at a special pre-view.

"*Pelicans.*"—Silent. 3 mins. Age groups 5-7 years. Close-up Nature study of the stately birds, emphasising beak movements and feet manipulation. Good.

"*Elephants.*"—Silent. 4 mins. Age groups 7-9 years. Nature study designed to illustrate size and power of the animal. Good.

"*Newspaper Story.*"—Silent. 12 mins. Age groups 12-15 years. Describes how an item of news gets into a paper. Processes are involved and are not easy to follow. Commentary by expert is advisable.

"*They Bring You Fish.*"—Silent. 10 mins. Age groups 6-12 years. Work of a St. Ives fishing trawler. Fair instructional values.

"*What Happens Next? No. 1.*"—Silent. 3 mins. Age groups 9-12 years. Burglar is seen by policeman and starts to escape. Students have to supply end of story in form of composition. An excellent idea, but some form of introduction on the titling, giving intentions, would improve film.

"*Underground Journey.*" — Silent 5 mins. Age groups 9-12 years. Three children plan and take a journey on London's Underground system. Good for youngsters who have never seen the Metropolis.

Gaumont-British

Two special 16-mm. subjects with religious background are ready for release in the G.B. Film Library:—

The Good Samaritan, a one-reel film, is an unusual presentation of the parable, shown by animated figures, and filmed in Technicolor.

Easter Carol is the first of the "package" films to be distributed by the G.-B. Film Library.

Prints in 16-mm. of the Swedish film *Konfirmation*, which has been specially edited for English audiences by G.B. Instructional, are available from the G.B. Film Library. This film will be for hire or outright sale.

Central Film Library

"*Low Sugar-Content Jam Making.*"—11 mins. Sponsor: Central Office of Information for Ministry of Food and Ministry of Education. Production unit: Films of Great Britain. Food film for housewives.

"*Shown by Request.*"—19 mins. Sponsor: Central Office of Information. Production unit: Crown. The work of the Central Office of Information's mobile film units and of the Central Film Library.

"*B.W.D.*"—17 mins. Sponsor: Central Office of Information for Ministry of Agriculture. Production unit: Films of Great Britain. Methods of control of bacillary white diarrhœa in poultry.

"*Home and School.*"—20 mins. Sponsor: Central Office of Information for Ministry of Education. Production Unit: Crown. The relationship of home-life to school training, and of parents to children.

"*A Modern Guide to Health.*"—9 mins. Sponsor: Central Office of Information for Ministry of Health, with Central Council for Health Education. Production unit: Halas Batchelor. Humorous cartoon treatment of some general health problems.

"*Apples from Your Garden.*"—17 mins. Sponsor: Central Office of Information. Production unit: Data. Instructional film for gardeners on apple-growing.

"*Fair Rent.*"—11 mins. Sponsor: Central Office of Information for Department of Health for Scotland. Production unit: Data. How the Rent Tribunals operate.

"*Britain Can Make It, No. 15.*"—11 mins. Sponsor: Central Office of Information. Production unit: Films of Fact. Topical magazine for factories, issued monthly.

"*Harvest Camp,*" a film designed to encourage volunteers to help with the harvest, is the Central Office of Information monthly release. The film, which was made by the C.O.I. for the Ministry of Agriculture, is a Public Relationship production, directed by Richard Massingham.

Dawn Trust

Eighteen documentaries, each possessing educational and general interest values, have been added to the Dawn Trust library. All subjects are for sale, with the exception of the last two mentioned, which can be hired at 10s. per reel. The titles are:—

RONALD HAINES FEATURETTES.

"*Texel,*" a study of bird life on the Dutch isle; "*Bruges,*" covering historical buildings and peasant industries of the city; "*Dutch Farm,*" old customs in Dutch farming; "*Grist of the Mill,*" a study of watermills and windmills; and "*Water Roads,*" inland waterways of Holland.

GILBERT CHURCH PRODUCTIONS.

"*Land of Living Death,*" terrors of jungle life in the Amazons; "*Land of the Springbok,*" wild animals in South Africa; "*Land of the Maple Leaf,*" up-to-date Canadian interest subject; and "*Isles of Mystery,*" a panorama of South Sea Islands.

PAUL BARRALET PRODUCTIONS.

"*Down Stream,*" traditional industries of Devon; "*Going North,*" tour of the Northern Counties and Scotland; "Cornish Ramble," beauties of Cornwall; "*It's Spring Again,*" light-hearted tour of England in springtime; and "*Hidden Africa,*" a tour through Africa from Cape Town.

BRIAN HESSIAN PRODUCTIONS.

"*Mountain Rhapsody,*" a reading of the Psalms set to music and Alpine scenery; and "*Let's Go Inside,*" detailed picture of a town church and an evensong.

The following subjects are for hire:—

"*The Making of a Tyre,*" in colour, by Walt Disney, and "*The Crucible of Speed,*" in colour, dealing with car racing.

Triumph Films

New educational and instructional films available from Triumph are:—

"*The Land of the Grapes.*"—Silent. Length, 250 feet.—Italian peasants at work in the vineyards, covering the process of producing raisins. Price, £3 10s. per copy.

"*Spring Comes Again.*" — Sound. Length, 445 feet.—Physical culture subject of sun-bathers and dancing set against woodland scenery. Price, £8 10s. per copy.

France Publishes Film Guide

For the benefit of its members the French Association for 16-mm. sound films has published an annual dealing with films issued in France in sub-standard form.

It contains a list of 1.350 long films actually distributed and a list of 16-mm. sound and silent films distributed by associations or private individuals.

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INDUSTRIAL

ADVERTISING FILMS MUST OVERCOME NATURAL SUSPICION OF THE PUBLIC

Prestige Campaigns Are the Answer to Sales Resistance

OF all media open to the science of advertising, the film, by reason of its ready-made audience appeal, is regarded as the most effective r putting over a message. In order, however, to derive the best sults from film publicity its subject matter must be handled in a anner designed to overcome the natural suspicion of the public. In is article, condensed from a memorandum issued by Nucleus Films, e art of prestige advertising—the indirect method of approach—is amined.

Every advertisement carries its n sales resistance. In present-g its message, it has to overcome e suspicion it arouses in the ind of the recipient—"This is ying to sell me something I don't ant." Any procedure which eaks down sales resistance is erefore valuable.

Prestige advertising does just at. Yet prestige advertising in fect advertises nothing. It is a roduct of its sponsoring house hich is of such obviously high uality or integrity that the re-pient is impelled to think "This an excellent product—their gular products must be good if ey can do something like that." his recipient is now disposed to ink well of the house. Sales re-stance is no longer evoked to the me extent.

Few Examples

A few examples of prestige adver-sing will illustrate the point. The rewers frequently place adver-sing space in the national daily apers at the disposal of welfare ocieties; Guest Keen and Nettle-olds issues a periodical magazine "for week-end reading" to satisfy e requirements of senior execu-ives; the Metal Box Company runs photographic department whose staff and facilities are also placed at the disposal of the Medical Research Council; and Selfridges runs a free advice bureau.

Such prestige advertising is a long-term project and, initially, it provokes its own peculiar sales resistance on the lines of "What is this thing trying to do? *Where is the catch?*" For this reason prestige advertising must be scrupulously beyond reproach.

No Sales Chart Values

If a branded product appears in a film it should be from another house (*e.g.*, in one from the I.C.I. veterinary series a feeding-bottle appeared clearly marked "Boots"). Prestige advertising is unsatisfactory to an accountant, who cannot present with confidence a sales chart and point to the coincidental introduction of a new advertising campaign with a rise in the chart.

But the effect will be felt in other ways. Letters from the public to the house will tend to change in tone: more will contain serious inquiries tending to show an increased respect for the house; travellers will report interest in the campaign, together with a more ready welcome on their rounds; new products will be received with less hesitancy; university and research centres will be more willing to give their help. Slowly but surely sales resistance will decrease.

Of all the media available for such improvement of public relations, the film is probably the method of choice. The cost of a film is considerably less than that of disseminating a single advertising slogan, and comparable with the publication of a journal mailed gratis to an equally large audience. On the other hand, the film will continue to be asked for and appreciated long after the advertising slogan is forgotten or the journal thrown away.

Films of this type can be described in two broad categories, those which present for discussion topics of the day; and those which present for observation facts of permanent validity. "Enough to Eat" (British Commercial Gas Association), "The Harvest Shall Come" (Imperial Chemical Industries), "When We Build Again" (Cadbury), typify the first type; these have a valid life of five to ten years, but will continue to be seen as historic documents for many years to come.

They provoke discussion more actively than do the second broad class: *e.g.*, "Transfer of Power" (Shell-Mex), "Fuel and the Tractor" (Ford Motor Co.), "Gas-Air Analgesia in Midwifery" (British Oxygen Co.), which tend to be shown to a more technical and critical audience; yet this second class, being more selective in its appeal, is thereby more efficient. It singles out and impresses more permanently a specialised group of people.

Good Subjects

Where the sponsoring house is open to suggestions for suitable subject-matter, health films may confidently be recommended. Basic instruction in the functions of the human organs and on treatment of illness and disease is of universal appeal—scientific film societies have found that they draw their largest audiences for the medical programmes.

Distribution of this type of film no longer presents any problems. Since they contain no advertising message and are designed for public use they may be offered to the Central Film Library. This library, run by the Government, contains only films of first-class quality, so that acceptance is of itself a hall-mark of merit.

The present audience for these films is in the neighbourhood of 20 million per year, and is still increasing rapidly. Prestige films will soon be commonplace: the greatest credit will go to the first in the field.

Wilkinson
Razor

This back projection booth was used for regular screenings of a Kodachrome film, 200 YEARS IN STEEL—made by Chelsea Colour Films—by the Wilkinson Razor Co., at the British Industries Fair

"WHEN THE WHEELS SLOW DOWN"

A sequel to "A Matter of Opinion"

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★ WHAT do the man and woman in the street know about the Transport Bill? Do they realise how vitally it will affect their daily lives? A new film, only just completed, gives them a vivid glimpse into the future.

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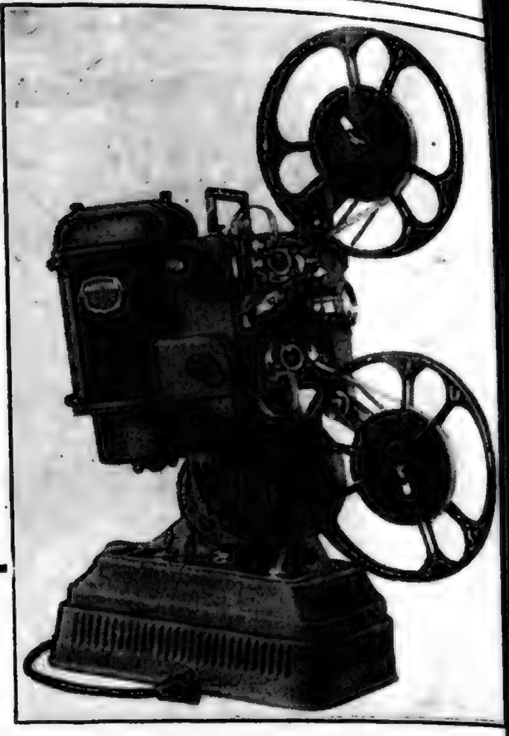

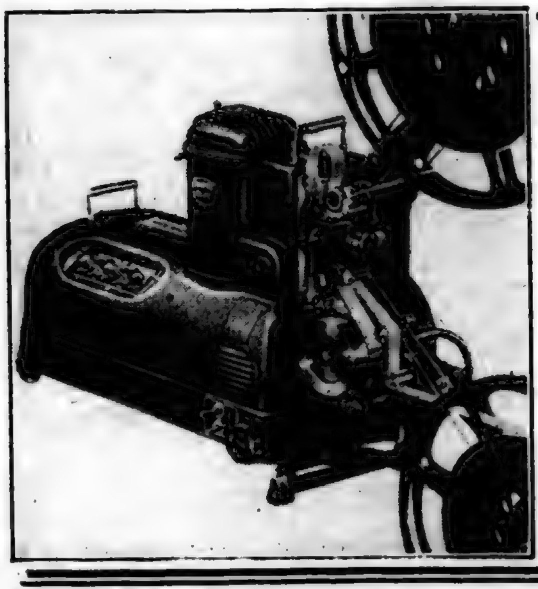

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TECHNICAL

Choosing a Projector (3): The Illuminant

By R. HOWARD CRICKS, F.B.K.S., F.R.P.S.

SUB-STANDARD projectors have been fitted with arc lamps and with mercury-vapour discharge lamps; but the greater majority of machines use tungsten filament lamps, and these alone need be considered when analysing the illuminants fitted to modern projectors, says R. Howard Cricks, continuing his series of articles on "Points to Watch in the Choice of a Sound Projector."

Before discussing the detailed requirements of lamps for this specific purpose, let us examine the basic principles of the filament lamp. The filament is simply a resistance; the passage of current through this resistance brings it to a white heat, at which it emits light, the colour and intensity of this light depending upon the temperature (to be precise, upon the *absolute* temperature, measured from -273 deg. C.).

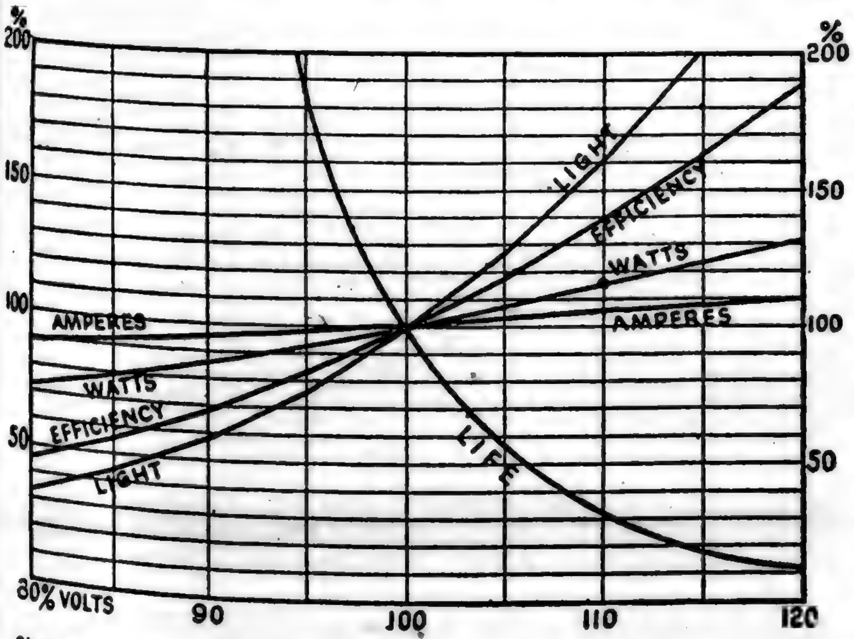
The higher the temperature the more light will be emitted, and the whiter will be this light; on the other hand, we are approaching the melting point of the tungsten, of which the filament is composed, and if the temperature is raised the life of the lamp will be shortened. The remarkable effect of the voltage upon the light output and life of a lamp is shown in the diagram reproduced. In round figures, the light varies as the fifth power of the voltage, and the life inversely as the twelfth (it should be mentioned that due to the temperature coefficient of the tungsten, current does not obey Ohm's law in being proportional to voltage).

These curves demonstrate that we can increase the light enormously by slightly over-volting a lamp, but we shall pay for it in a much decreased life. It may be assumed that in fixing the ratings of their lamps, the manufacturers have carefully considered the conflicting factors, and have arrived at the best compromise, which provides for a lamp life of from 10 to 100 hours. A point to be borne in mind, in addition to the cost of lamp replacements, is the annoyance of having a short-life lamp continually failing.

No Safe Guide

It will be apparent from these remarks that the wattage of a lamp is by no means a safe guide to its light output, and still less to the resultant screen brightness. A factor which has an important influence is the size of the filament; if the coils are close together they will heat one another, and consequently the heating effect of the current will be greater and the lamp more efficient than for a lamp in which the coils are more spread out.

The minimum area occupied by a filament depends upon the length of wire, and this in its turn depends, for a given wattage, upon the voltage of the lamp. Obviously, a lower voltage lamp will have a shorter and thicker filament, because it will need a lower electrical resistance; therefore, it can have a more compact filament and it will have a higher efficiency. In point of fact, a 110-volt lamp will generally have an efficiency of 25 to 30 lumens per watt according to its rated life (the shorter life lamps giving a greater light output), dropping to 18 or 20 lumens per watt for the 220-volt types.



Slight over-volting produces a greatly increased light but its effect on the life of a lamp is very marked, as these curves illustrate

Higher Efficiency

This customary figure of 110 volts was apparently chosen by American manufacturers because it is the standard voltage in the U.S. Actually, a still higher efficiency can be obtained with a lower voltage. One of the most efficient filament lamps ever made is the Philips 15-volt lamp, with its queerly shaped bulb, while the 30-volt 30-amp. lamp gives far more light than a 110-volt 1,000-watt lamp. Much of this increased efficiency is, however, due to optical factors, which will be discussed later in this series.

There are two things which determine the life of a lamp: firstly, the evaporation of the substance of the filament while it is burning. This has a secondary effect, in that the metal evaporated from the filament is deposited on the glass bulb, where it obscures the light. This evaporation is much reduced by filling the bulb with an inert gas, hence all modern lamps are gas-filled.

The second factor is mechanical stresses which occur when the lamp is switched on and off—principally the former. The life of a lamp can be materially increased if the current is applied to it gradually, by means of a sliding resistance, instead of being switched on abruptly. I am not aware that any projector makes provision for this, although it is used in one or two 35-mm. sound equipments.

It is unfortunate that a number of non-standard lamp caps have been developed for sub-standard projectors, generally to suit some special type of lamp fitting. The most suitable cap is generally the pre-focus, since the locating fins are accurately positioned in relation to the filament. Trouble is sometimes encountered, however, on pre-focus holders, which frequently do not provide good enough contact for the comparatively heavy current, and consequently over-heat and sometimes burn out, welding the lamp cap to the contact.

A vitally important factor in connection with these high-efficiency lamps is cooling. This we will consider next month.

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Contrast Is the Determining Factor in the Quality of a Print

B.K.S. STUDIES PROBLEMS OF PROCESSING AND REDUCTION

A PAPER on 16-mm. processing was presented by D. F. Cantlay, M.B.K.S., at a recent meeting of the B.K.S. Sub-Standard Division. It was illustrated by an excellently prepared film strip, from which the two drawings accompanying this article are reproduced.

Mr. Cantlay first distinguished between those problems which were just particular aspects of general laboratory practice, and others which are very specialised and peculiar to 16-mm. Early in the war all three Services demanded a very greatly increased output of 16-mm. prints; consequently, all available plant had to be converted to the mass production of positive prints by the reduction method, and production on original 16-mm. negative had to be abandoned for the time being.

The enormous demand for release prints led to the use of every possible means of obtaining films of reasonable quality. However, the release from control of 16-mm. film for general work added further processes to laboratory work.

Methods of Production

Dealing first with the picture, the speaker demonstrated from the picture below the various methods employed for the production of a release print. The left-hand side of the diagram relates to direct 16-mm. production, the right to reduction from 35-mm.

The simplest method is direct reversal, the processing of which is undertaken by the stock manufacturers. If quantity prints are required, a dupe negative can be made, and satisfactory prints are obtainable.

Prints may be produced by the direct neg./pos. method; a soft print and balanced dupe negative can be made for quantity release prints. If sound is required on the print from a direct negative, this requires optically reversing in order to obtain an S.M.P.E. print, since the track on the 16-mm. film is on the reverse side to 35-mm.

Turning to 35-mm. working, reduction may be done by optical means directly upon the positive, or from a 35-mm. dupe negative, or a reduction 16-mm. dupe negative may be made from a 35-mm. lavender, and contact prints made. Yet another method is to make a 16-mm. soft print from the original 35-mm. negative, from which a 16-mm. dupe negative is made, 16-mm. contact prints being made from this dupe.

Sound Recording

Any one of these methods may require sound, which again introduces a number of different processes (see picture on page xxix). Starting from the original sound source—either a microphone or a disc recording—we can record direct on to a 16-mm. print, if a single copy is required, or we can make a 16-mm. negative for contact printing.

The alternative method is to record a 35-mm. negative, which can be optically reduced either to a 16-mm. positive or to a 16-mm. negative, and contact printed. A 35-mm. positive may be re-recorded to a 16-mm. print, giving the advantage of frequency correction; if quantity prints are required, the 35-mm. film can be re-recorded to a corrected 35-mm. negative, from which optical prints can be made, or from a print of which a 16-mm. negative can be made by optical reduction. and contact printed.

Compensation Problem

Any one of these processes may be used with any of the picture methods already described. The printed and recorded film will then be sent to the darkroom for developing. Unless balance between the two processes has been achieved compensation in developing will become a nightmare.

Vinten Method

In the Vinten developing machine, about 150 ft. of film is contained in the developing bath, running continuously from the feed, through the developer, rinse, fixer, and into the wash, where the film is sprayed with water, squeeged to remove moisture, and then passes into the drying room.

In order to change developing time, spacing must be run on to the machine to clear the previous roll from the developing and fixing tanks before changing speed. If a lot of this is necessary, the machine may well be running on spacing for a large part of the day, which is not commercial. It is, therefore, essential to balance the many processes in printing in order to obtain positive prints which can be developed together.

The requirement of a print is that it should reproduce on the screen a faithful rendering of the original subject; the determining factor as to whether a print is good or not is its contrast, the measurement of which involves the use of sensitometry.

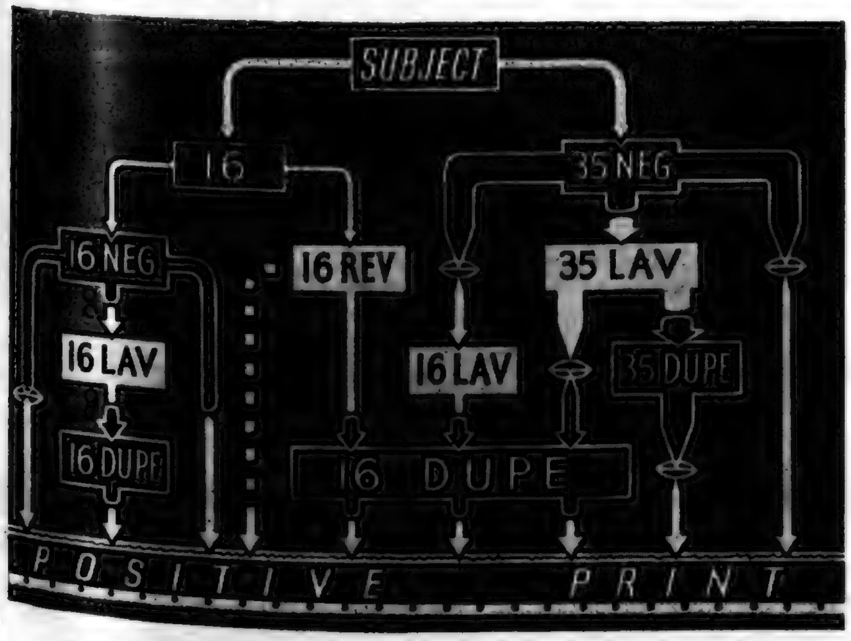
Sensitometric Principles

Mr. Cantlay discussed the principles of sensitometry in an ingenious manner, illustrating the various curves by a little figure, "Mr. Contrast," made up of five tones ranging from black to white. He explained how, if the positive gamma were 2.5, the negative tone range was increased 2½ times; an essential of the printing process was to keep the densities of the print within the usable range which, on 16-mm., was appreciably smaller than in the case of 35-mm.

If the developing times are increased, the steepness of the curve, or the gamma, will also increase. If the negative is underexposed, no amount of over-developing will put detail into the shadows; therefore, the habit of some people of under-exposing negatives in order that the developer may produce extra contrast is to be deplored. If extra contrast is required, the normal exposure should be used, and the laboratory notified that an increase in contrast is desired. The speaker showed examples of contrasting subjects, in which full detail of both shadows and highlights was maintained, thanks to correct exposure.

A negative having a low range of densities will produce a dark print, unless the printer light be decreased in order to bring the tones within the positive scale. Grading points on printers represent .05 of negative density per

Continued on page XXIX



The various methods employed for the production of a release print

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A MOBILE PROJECTIONIST MUST HAVE THE GIFT OF INGENUITY

Technical Hints on Keeping a Show Going

MAINTENANCE of equipment, care and repair of films, and running hints for the 16-mm. mobile operator were covered by H. S. Hind, A.M.I.E.E., M.B.K.S., A.R.P.S., in a paper at a recent meeting of the British Kinematograph Society's Sub-Standard Division. The lecture, the third in the current series, was compiled with the assistance of specialists in each of the three related subjects—W. J. Humberstone, M.B.K.S., Sound Services, for servicing of equipment; J. W. Hissey, G.B. Equipments, for the care of prints; and G. East, M.B.K.S., Travelling Films, on the projectionist's problems.

Dealing first with the upkeep of equipment, Mr. Hind suggested that there were four essentials to satisfactory maintenance: an adequate stock of spare parts; a properly equipped workshop; an efficient emergency service; and a well-trained staff.

The workshop must be sufficiently spacious to accommodate at least one projector outfit, giving a picture of not less than 30 in., and also benches, cupboards, and adequate tools, which may include a drilling machine, a small lathe and a grinder.

Care of Prints

Mr. Hind next turned to the question of prints and laid down a set of requirements, relating to plasticiser content, moisture content, hardness of emulsion (a melting point of not less than 140 deg. F.), flexibility, and freedom from abrasions.

Prints must be stored in a constant temperature of between 40 deg. and 50 deg. F., and a relative humidity of between 40 per cent. and 50 per cent. Storage racks should be away from any source of heat; prints should be stored in conditions permitting free circulation of air. Air conditioning may be advisable, especially in centrally heated buildings.

Prints should be carefully examined at regular intervals. The main points to look for are damaged perforations, picture or sound track scratches, splices, dirt, warped or brittle base.

Splices and Knives

Good mechanical condition of winders and splicers is important, particular care being given to ensure that splicer knives have sharp cutting edges. Splices must be neat and cleanly made, the emulsion being completely removed to provide complete fusion of the base. Good quality cement is essential.

Films should be regularly cleaned, being first passed through a bath of trichlorethylene or carbon tetrachloride, and then between felt pads, and finally over a series of revolving brushes and rollers. Prints which have sustained surface damage can be improved by waxing: all prints should be subjected to a hardening treatment.

Detailed records showing the latest condition of every print must be kept. Films should be examined immediately on their return, and any fresh damage notified to the operator.

The following recommendations regarding projectors are made in an endeavour to reduce film damage: Prevention of fierce take-up friction, setting of pressure pads and rollers to makers' specifications, claw mechanism to be of hardened steel, all parts with which the film comes in contact to be highly polished, simplest possible lacing, adequate clearance of spools, a self-lubricating system, and the provision of a trip lever.

Three Characteristics

Finally, Mr. Hind turned to the projectionist of a mobile unit. He should have three characteristics: Fair intelligence, a high degree of common-sense, and a gift of ingenuity. He must be able to deal with all sorts of people, and must have a good understanding of the immediate project.

He cannot, like the kinema projectionist, report for work every day at the same place; he cannot be sure of a steady supply of electricity; he has no fireproof and soundproof box. He is nevertheless expected to create the atmosphere of a kinema.

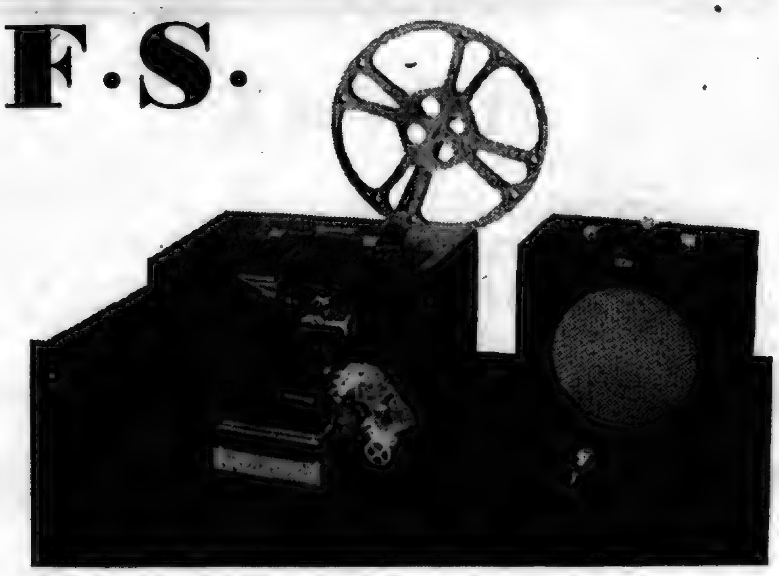
The lecturer detailed the duties of the projectionist in preparing for a show, from checking the electricity supply to the lay-out of the seating. The base of the screen should never be less than 5 ft. 6 in. from the floor; it was recommended that the speaker should be placed half-way up the screen at the side. Black draping must be available to cover the screen supports and speaker. The speaker line must be run out of reach of the public; not less than 120 ft. of speaker line should be carried.

Control of People

It is advisable, where possible, to set up a projector near the doorway, to enable the projectionist to control people coming or going. At least three lenses, 2 in., 2½ in. and 3½ in., must be available. The lens centre must be at least 5 ft. 6 in. above the floor. The projector must be connected to a power point—or if necessary direct to the fuse-box—and on no account to a lighting socket. A voltmeter on the projector is useful.

The type of screen in relation to lay-out of seating must be considered. With a silver or beaded screen the seats must be within an angle of 25 deg. from the screen centre. It is wise to keep some seats near the entrance for latecomers.

S.F.S.



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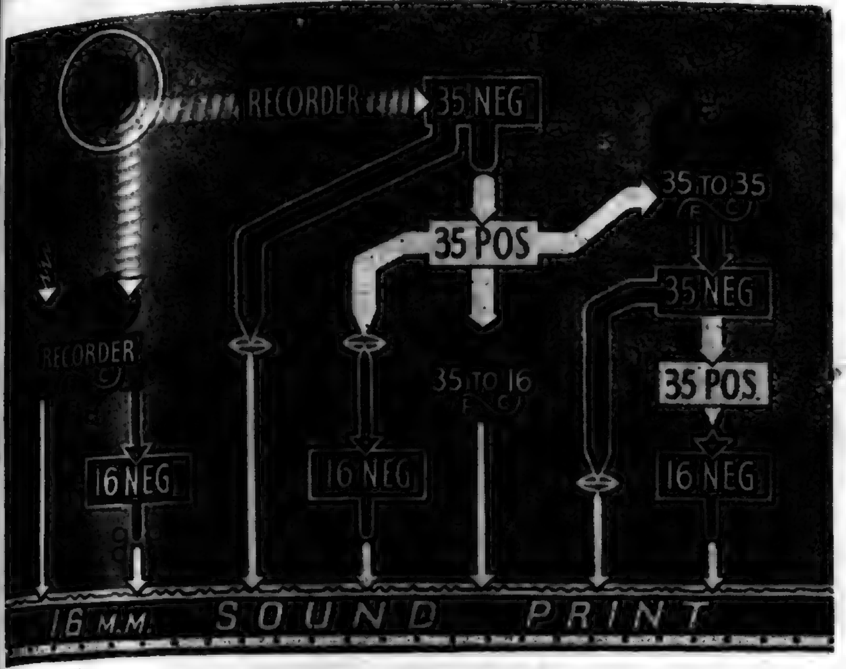

... Any one of these methods may require sound, which again introduces a number of different processes

L.M.S. TO EQUIP TWENTY-ONE MOBILE UNITS

Resumption of Pre-War Film Programme

SUPPORTING its new film production programme—details of which appeared in last month's SUB-STANDARD FILM—the London Midland and Scottish Railway is preparing plans to equip 21 mobile 16-mm. units for giving shows to colleges, schools and clubs throughout the country and abroad.

The entire production and exhibition programme is a resumption of the company's pre-war policy of portraying, by means of the documentary film, the part played by the railway in the everyday life of the nation.

In addition to the six two-reel colour films which are being made for the company by G.B.I. —"Thirty Million Acres," "The Wheels Behind the Walls," "Down to the Sea in Trucks," "The Butcher, The Baker . . . ." "Animal, Vegetable, Mineral" and "Highway of Steel"—the L.M.S. is revising and finishing four documentaries started before the war.

All these films, together with the company's existing stock of films, will be available at L.M.S. libraries to be set up at key centres.

"From these libraries," A. Brudeville, chief of the L.M.S. films division, told SUB-STANDARD FILM, "our mobile units will operate a service for parties. They will cover 13 districts—10 units are to start shortly."

London Boroughs Use Films

Bethnal Green's road safety campaign included daily film shows in the public library by the Mobile Film Co.

Islington has decided on a five weeks' campaign with film shows to emphasise road safety. For this booking, the Mobile Film Co. is using two B. and H. projectors, with 1,000-watt lamps and a 14-ft. screen.

Seventeen cameramen from the Mobile Film Co. covered the Blue and White Ball at the Albert Hall on Monday of this week.

Italian Projector Features Portability

ITALY'S largest manufacturer of sub - standard equipment, Microtecnica, of Turin, has placed on the market a new professional 16-mm. sound projector. It is designated the Micron XVI and its chief characteristic is portability.

Intense illumination of the screen is made possible by a lamp operating at between 750 and 1,000 watts, and an interesting feature is adjustment of the reflector eccentrically and on its axis. The sound-head has a rotating stabiliser and a new device for damping automatically. The six-valve amplifier feeds an electro-dynamic loudspeaker, with high-fidelity valves, adapted to work between the frequencies of 50 to 6,000 Hz.

The projector has been built to enable the operator to assemble and dismantle it rapidly, and one of its virtues is the simplicity with which the film may be fitted. The Micron XVI, which has a motor adaptable to all frequencies, may be used for silent films as well as sound.

General Interest Educationals

The United Kingdom theatrical and non-theatrical rights of "Georgian Background," a Kodachrome sound film, made by Gateway Film Productions, have been acquired by Clive Patmore Screen Services. It runs to 420 ft.

A series of general interest educationals of this pattern is planned by Clive Patmore.

Problems of Processing

Continued from page xxv

step, and there are 11 steps. If a negative has been very much over-exposed or over-developed, it is possible that it will be off the grading scale of 11 points; it will then be necessary to move the whole scale up in order to accommodate it.

Printing Processes

Mr. Cantlay illustrated various types of printing machines, indicating the different methods of light control. A difficulty with 16-mm. prints is that light prints are always required, owing to the low level of illumination and the habit of trying to use too large a screen. A low density print means working on the toe of the curve; consequently, the range of contrast is flattened, giving a false gamma.

Turning to the sound track, it is, in the first place, desirable to correct the frequency scale for film losses, owing to the lower running speed of 16-mm. From the laboratory point of view, the main consideration with a variable area track is to get the correct cancellation; by means of a short section of 16-mm. film, Mr. Cantlay demonstrated how over-exposure of an area track will cause the valleys to fill in, while under-exposure will cause the peaks to become lower. The compensation in exposure and printing of these two effects to produce a track which would be a faithful replica of the recorded modulations was known as "cancellation."

◆

Medical Films to Be Made for Schools

Plans for producing a series of nine films on mothercraft for use in elementary schools, a series of 20 on elementary anatomy, physiology and pathology for the public and a further series of 20 subjects on home nursing, are well in hand by Nucleus Film Unit, of D'Arblay Street, W.1.

Formed last year in the name of Sigma Film Unit, Nucleus specialises in factual medical and biological films. These are prepared for audiences in women's institutes, youth groups and similar organisations. Specialised material for doctors and nurses is also produced. Dr. Brian Stanford, a prominent amateur maker of medical films, is technical director.

In addition, the unit produces factual films for sponsoring concerns and supplies short sequences of medical content for other productions.

The new programme will be made under the supervision of J. Chambers and H. M. Nieter, the two other directors of Nucleus Film Unit, using the technical facilities and personnel of the Data and Seven-League Film Units. Both these units worked throughout the war entirely for the Government, making factual and educational films.

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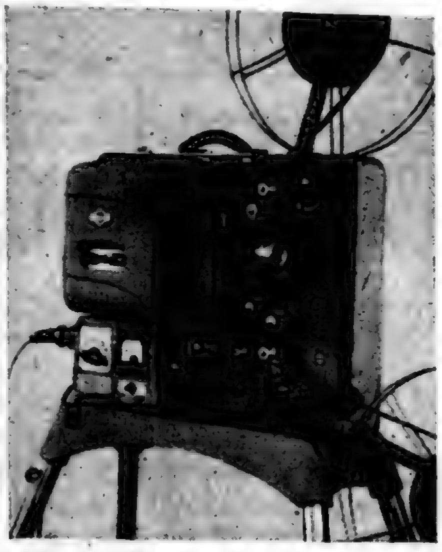
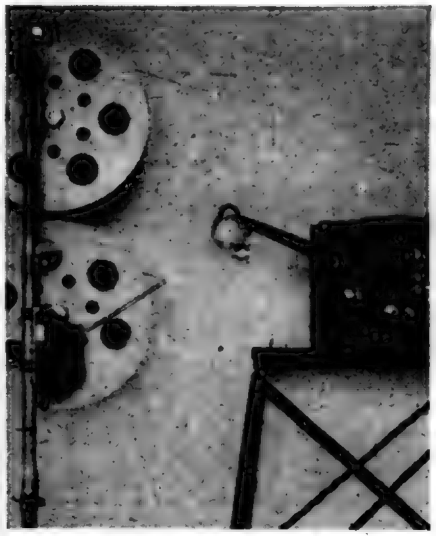
A GUIDE TO THE LATEST EQUIPMENT

"Sub-Standard Film's" Showroom for the Buyer

Several improvements in design are embodied in the new Debrie projector which Cine-Technic is manufacturing at Greenford



Portability is the chief characteristic of Italy's latest machine, the Micron XVI. It is being made by Microtecnica of Turin and exports have started



Continuous shows of up to three hours' duration with only one projector are possible with this automatic device built by Jackson's Cine Equipments

C. H. Gosling, of M. W. Dunscombe, Bristol, with his continuous shows device which has been installed in a Bournemouth hotel.

PROJECTOR

New Debrie Has Many Improved Features

WHEN, in the years before the war, we met the Debrie 16-mm. projector, first as a silent machine, later converted to sound, we viewed its design with appreciation. It was simple, the film path was open and accessible, making for easy threading, the gate swung wide open for cleaning, and the whole machine seemed, especially in comparison with the general run of machines of that day, a sound mechanical job.

Some measure of disappointment was felt when in the war years an English-made version was adopted in the A.K.S. We had half-a-dozen at the Polytechnic for training Army projectionists, and they were frankly a source of continual trouble.

Well aware of this reputation that has to be lived down, M. Shatzow, of Cine-Technic, Greenford, British agent for Debrie, has embarked upon the manufacture at his own works of a post-war model of this machine. It is impossible to tell by examiming a machine whether or not it has that blessed property of being trouble-free; but it has every appearance of being a first-class reliable machine; and several of the sources of trouble of the old machine have been remedied.

Gate Change

The improved design was, I should mention, evolved by the Etablissements Debrie—a firm with a high reputation for fine design and precision workmanship.

Fundamentally the design of the pre-war machine is unchanged. The die-cast body of the machine encloses the induction motor, which is supported on gimbals; adjustment for sound or silent speed is effected by interposing a reduction in the friction drive, but while in the older model this was effected by means of an adjusting screw which tended to give trouble, in the new machine the change is by means of a gate, like that of a machine tool.

Mechanically the Debrie has always been a well-designed machine. Gear drives are used throughout to sprockets and take-up. A feature of the new machine is the pump lubrication system, which follows the lines of 35-mm. machines.

A hidden but interesting modification is in the intermittent motion. Formerly this was practically unchanged from the original Lumière claw motion, but now, in place of the sliding frame, the triple claws are carried on a parallel-link system, obviating sliding parts.

Variable Tension

The Debrie was, I believe, the first machine to make provision for 2,000-ft. spools. The take-up is specially adapted to driving a large spool, an ingenious system causing the tension to vary as the size of reel increases.

The sound-head has been completely redesigned. In place of the stationary drum containing the photo-cell, there is now a modern flywheel-drum system, the film driving a massive easy-running flywheel, and being further smoothed by spring rollers which also serve to provide automatic indication of the length of loop. A new type of optical system is employed.

The machine accommodates a 750-watt lamp, which burns cap-up, and is very simply replaced, even when hot.

The amplifier is built into the base and is very easily accessible and replaceable; by removing four screws the whole projector lifts off it, leaving the amplifier fully exposed, with every connection visible and accessible for servicing. The output is 20 watts, and a frequency range is claimed of 30 to 15,000 cycles. (I questioned the value of the latter figure!)

R. H. C.

TAKE-UP DEVICES

Non-Stop Performances with One Projector

"It is like a miniature first-class show in a kinema" was the general audience reaction to a non-stop 16-mm. film performance put on at the Fircroft Hotel, Bournemouth, on May 7, with a new device invented by C. H. Gosling, of M. W. Dunscombe, St. Augustine's Parade, Bristol.

The machine has been designed to run a complete programme of three hours' duration on one projector without breaks for change-overs. It was demonstrated to SUB-STANDARD FILM'S Bournemouth correspondent when it made its first appearance in the hotel's specially constructed kinema.

Regular shows, free to residents, have been held once a week for some time by Norman Powers, the proprietor, but as only one projector is installed in the miniature box, frequent stops were necessary for change-overs. "With this modification, I can almost leave the show to run itself," he said.

The new patented device consists of two 6,400-ft. reels controlled by a separate one-fifth horse-power electric motor. The film is threaded from the top reel, through the projector and on to the second outsize reel.

Fitted to the driving gear is a clutch arrangement, which controls the speed of the two reels.

"My device will only cost within the region of one-third of a second 16-mm. projector, and when I put it on the market," said Mr. Gosling, "it will be constructed in portable form in conjunction with a portable stand for a projector. The stand will provide space for one of the large reels under the actual stand, and the other will be fitted by an adjustable fitting above the stand.

"The stand and the new device will be usable on any type of 16-mm. projector at present on the market and should be invaluable for shows given in halls, canteens and other places. The motor and driving gear will be attached to the stand, and it will be possible to pack the whole thing in a small space for travelling."

Automatic Shows Run for Three Hours

A continuous show of three hours' duration is possible on one 16-mm. projector, with a new electric rewind and automatic take-up device built by Jackson's Cine Equipments, 105, High Street, Eton. Deliveries of the new machine—for which patents are pending—start immediately.

The appliance consists of a 6-ft. metal upright, mounted on a tripod or clamped to the projector stand, which holds two 4,000-ft. reels set above or below a universal 110 v. or 220 v. motor. As the film unwinds, the speed of the motor is decreased by the action of a take-up arm. A safety clutch is fitted to prevent damage to the film.

Film is threaded from the top 4,000-ft. reel to a pulley clamped onto the projector in place of the normal reel. It is laced through the gate, travels over a second pulley taking the place of the normal take-up reel, is kept taut by the take-up arm and returns to the second and lower 4,000-ft. reel.

It is being marketed in the region of £65 complete with tripod as a separate unit or £75 fitted to a projector stand.

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R.C.A. PG200, 750 watt, 1,600 ft., 12-15 watt, transformer	£285.0.0
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SILENT Equipments

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Kalee NP3, 16 mm., 500 watt, and resistance	£86.0.0
Siemens 375, 16 mm., 375 watt, case and resistance, variable lamp voltage control and ammeter	£98.10.0
Kodascope "B," 16 mm., self-threading, 250 watt, case and resistance	£65.0.0

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Crystal Screen, 8'6" x 5'6"	£8.0.0
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ETTERS TO THE EDITORS

Concentration on Specialist Shows is Necessary for Future Success

EDUCATIONAL AUTHORITIES WILL PROVIDE REGULAR AUDIENCES

SINCE the first issue of your monthly supplement, SUB-STANDARD FILM, in May, 1946, the scope of the 16-mm. field has become more clearly defined. The warning to prospective 16-mm. operators, on page ii of that first issue, that "takings are small and expenses high," has been justified.

A number of 16-mm. mobile units have given up the struggle, and some experienced operators in the business have reached the conclusion that, in a few years, the best chance for success will be for them not to try to run a miniature and inferior 35-mm. performance (or kinema), but to develop a specialist 16-mm. programme devoted to showing outstanding foreign, documentary, scientific, technical, educational, informational, industrial, and even the best amateur films. Co-operation with local educational bodies, schools, and other organisations, as well as film societies, will help in finding regular audiences.

The technique and economics of the 16-mm. movement have been well covered in your first year of publication, and, undoubtedly, future progress will be fully recorded in the pages of SUB-STANDARD FILM. Congratulations.

DONALD W. ALDOUS,
M.Inst.E., M.B.K.S.

Technical Secretary, British Sound
Recording Association,
Torquay, Devon.

Sweden Sends Us a Bouquet

I THINK it will interest you to know that I received a letter from Christian Tenow, the Director of the Schools Department of Svensk Filmindustri, Stockholm, in which he says that he finds SUB-STANDARD FILM an excellent paper, and he and his staff read it from the first line to the last.

C. L. CATTERMOUL

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Colquhoun House, W.1.

Ulster Has Five Big Problems

AS 16-mm. exhibitors in Northern Ireland, we would be glad if you would bring the following points before other 16-mm. showmen. An exchange of views on our problems would be very interesting.

First of all, congratulations to your journal, which gives us much useful data regarding film releases, equipment and technical queries. One suggestion — we should like to read more about experiences from 16-mm. exhibitors and especially about mobile units in Northern Ireland. Our problems are:—

1. In a town where there is no static 35-mm. kinema and a new 16-mm. kinema has been erected, does it apply that should a 35-mm. exhibitor wish to erect a 35-mm. kinema in that town, the 16-mm. kinema must close down?

2. Is it not possible to organise a 16-mm. exhibitors' association so that we could protect our interests when necessary?

3. Are not the present restrictions laid down regarding 16-mm. exhibition simply being forced upon the film renters by the 35-mm. exhibitors, and why should priority be given so?

4. Is not the Cinematograph Act simply the Celluloid Act, which was brought into force in order that the general public should be protected in cases of fire arising from a highly inflammable film?

5. Should an Act of Parliament be affected bringing 16-mm. shows under the same regulations as 35-mm., surely the 16-mm. exhibitor should be allowed to enter the field of direct competition, even to the extent of operating in the same town as the 35-mm. exhibitor?

Please do not think that we are prejudiced against 35-mm. exhibitors—we are just speaking our mind. Our slogan is as published in an earlier issue of your valued paper—"Live and let live."

We would be very interested in having correspondence with other 16-mm. exhibitors or, for that matter, would be glad to hear from 35-mm. exhibitors, even though they do not see eye to eye with our views; the expression "United we stand—divided we fall" should be our password.

W. H. EAKINS.

Eakins' Mobile Cinema,
Church Street, Dromore,
Co. Down, Northern Ireland.

THAT FRENCH PROJECTOR

SEVERAL readers have inquired as to the identity of the French 16-mm. projector mentioned recently, which, I stated, approaches the standard needed for professional work.

The machine to which I referred is known as the 16 SC, and is made by the Société Cinéric, 111, Rue Villiers de l'Isle-Adam, Paris, XX. It has many features similar to a 35-mm. machine, having spool-boxes and an enclosed mechanism, with glazed door. The layout of the film path is also identical to that of an orthodox 35-mm. projector, although it makes use of a triple claw and not of an intermittent sprocket, as I should prefer. Centralised lubrication is provided.

The projector is capable of using incandescent lamps up to 1,000 watts, or an H.I. arc. The whole machine is mounted upon a pedestal stand, with three-point support. A bracket on the pedestal carries the 25/30-watt amplifier.

R. H. C.

Displaced Persons Need Your Help

FOR many years the kinematograph Industry has enjoyed the reputation of being most generous to all worthy causes. It is sincerely hoped that the newest section of this great Industry will emulate the example set by its big brothers.

In this connection, may I crave the hospitality of your columns to bring to the notice of all people connected with sub-standard the following facts.

Through the good offices of the Canadian Government a Bell and Howell 16-mm. projector has been placed at the disposal of the unfortunate remnant of certain sections of Europe, known as "displaced persons," to alleviate the tedium of their existence.

Several people have been fully trained to operate and service the projector, and now a very earnest appeal is being made for films to be loaned or presented. There are no words to describe adequately the urgency of the need.

The appropriate committee for relief abroad has undertaken to see that any films presented will be transported with the minimum of delay. Readers can rest assured that these films will not be abused, but they will be the personal responsibility of the Field Director, and statistics will be available showing locations, times of screening and numbers of the audiences.

AUBREY LITT.

Mobile Film Co.,
110, Albany Street, N.W.1.

[*Any inquiries from readers who wish to support this scheme will be forwarded by* SUB-STANDARD FILM *to the organising staff.*—ED.]

Have Bigger Spools Been Considered?

I HAVE read with interest Mr. Crick's article, "Points to Watch in the Choice of a Sound Projector," in SUB-STANDARD FILM of March 6, 1947. I quite agree with most of the points he raises, particularly, to quote his words. "There is no 16-mm. projector on the market—with the possible exception of a French machine which can be described as a truly professional equipment."

Could you let me know what projector he spoke about (French), and if it is available in England?

I have seen several projectors altered to take a bigger spool (longer arms). This permits the showing of a 10-reel feature without any stops. Surely manufacturers have considered this, or do they want to sell two machines where one would do the job just as well? The arms need only be about 2 in. more in length to take a 16-in. spool.

M. P. JONES.

Yeovil,
Somerset.

The difficulty in the use of larger reels than the existing 2,000-ft. is that no existing type of take-up is really capable of feeding the large reel without imposing undue strain upon the film. The existing limit of five reels has been imposed chiefly by realisation of this fact and by the fact that the small driving motor used on a 16-mm. projector will not carry the load without losing speed.

No doubt a take-up could be designed capable of handling a 4,000-ft. reel, but this would probably involve the use of a separate take-up motor, as is the practice in some 35-mm. laboratory apparatus.

Another factor to be considered is the accumulation of heat in the lamp-house; improved ventilation would be needed.

R. H. C.

A patent back-projection shadow box is a feature of the Church Army's new mobile kinema van—constructed by British Films—which was dedicated by the Archbishop of Canterbury last month

What IS That French Professional?

COULD you please let me know where I can obtain a catalogue, price particulars and name of the French projector referred to as approaching professional status in Mr. Cricks's article, "Points to Watch in the Choice of a Sound Projector" (SUB-STANDARD FILM, March 6, 1947).

W. GRAHAM.

King's Estate,
Wallsend-on-Tyne,
Northumberland.

[*Mr. Cricks replies in column 2.*—ED.]

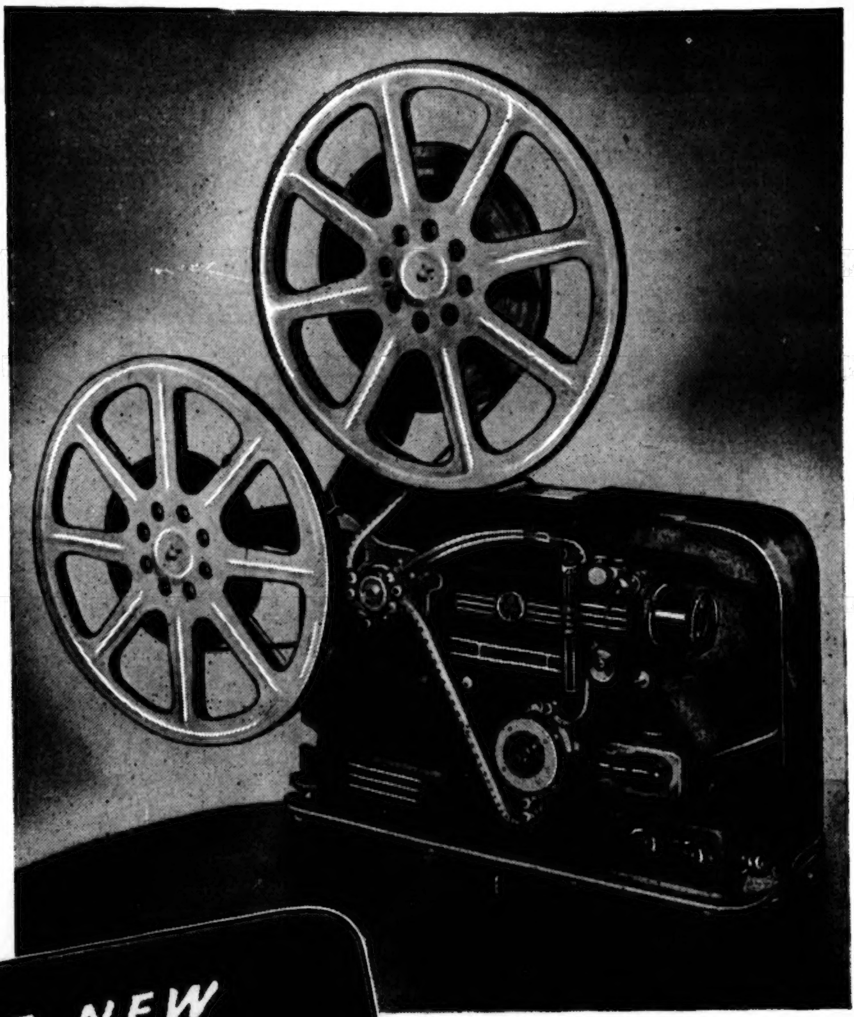
"SUB-STANDARD FILM" PUTS THE SPOTLIGHT ON——

PRODUCTION

What's Going On in the Studios

THIS specialised feature follows the progress of 16-mm. films in the making. It covers a selection from the schedules of some of the major producing units, and embraces 35-mm. "shooting" which will be reduced for primary distribution on sub-standard gauge. Restrictions on space prevent the inclusion of full details of all films in production.

Company.	Title.	Type of film.	Nature of subject.	Length.	Sound or Silent.	Colour or Monochrome.	Production stage or remarks.	Technical credits.	Distributor.
BR. FOUNDATION.									
For Director of Naval Training. Films Division	This film is Dangerous.	Instructional	Kinema fire fighting	18,000	Sound ...	Monochrome.	Final stages of editing	Director: Ronald Haines.	D.N.T.
BR. INDUSTRIAL.									
For Low Temperature Carbonisation	Raw Material Coal	Instructional	Uses of coal in industry.	3,000	Sound ...	Monochrome.	Scripting ...	Producer: John Curthays. Director: Louise Birt. Script: Francis Bieber.	Low Temperature Carbon.
CAMPBELL HARPER FILMS.									
Edinburgh ...	Untitled	Educational	Series of six films on citizenship.	350 each.	—	—	In early planning stages.	——	Glasgow Corpn.
CECIL MUSK.									
In association with Film Producers' Guild	Pedigree Stock	Agricultural	General interest subject on animal stock.	2,500	Sound ...	Colour	Shooting ...	Producer: O. Skilbeck. Director: Lester Laurence.	C.O.I.
CROWN FILM UNIT.									
For Ministry of Labour	Civil Service as a Career	Instructional	For children of school-leaving age.	2,500	Sound ...	Monochrome.	Final script ...	Director: Colin Dean ...	C.O.I.
For Board of Trade	Sheffield ...	Interest	Industries of Sheffield	2,000	Sound ...	Monochrome.	Shooting ...	Director: Richard McNaughton. Cameraman: Jonah Jones.	C.O.I.
EMPIRE FILMS.									
For Sharps Toffee	Untitled ...	Interest ...	Amenities at Sharps' factory.	8,000	Sound ...	Monochrome.	In active production.	Director: Francis Miller. Cameraman: Paddy Kingham	Sharps Toffee.
G-B INSTRUCTIONAL.									
Imperial Studios, Elstree	Atomic Energy (working title)	Educational	Story of the atom.	5,000	Sound ...	Monochrome.	Nearing completion	Director: Derrick Mayne...	G.-B. I.
For International Wool Secretariat, on location Huddersfield.	Designs on a Lady	General interest.	General film on wool	3,000	Sound ...	—	Nearing completion	Director: Darrell Catling. Script: Anthony Gittings. Cameraman: Frank North.	G.-B. I.
Elstree Studios for Gillette Industries	Chin Chat ...	Interest ...	How to shave ...	1,000	Sound ...	Monochrome.	Shooting ...	Director: James Hill ...	G.-B. I.
GREEN PARK.									
Film Producers' Guild	The Route to Australia.	General interest.	Travel by air ...	—	Sound ...	Monochrome.	Units in Australia	Director: John Eldridge. Cameraman: Martin Curtis. Script: Laurie Lee.	British Overseas Airways Cpn.
For Board of Trade	Five Towns ...	Overseas interest.	Regional film about potteries.	2,000	Sound ...	Monochrome.	Early production stages.	Director: Terry Bishop. Cameraman: Ray Elton. Script: Randall Swingler. Asst. Dir.: Erica Masters.	Mainly Overseas
For Board of Trade	Seven Sisters ...	General interest.	British ships under foreign flags.	2,000–3,000	Sound ...	Monochrome.	Shooting ...	Director: Humphrey Swingler. Camera: Peter Hennessy	C.O.I.
SCIENTIFIC AND DOCUMENTARY FILMS.									
Putney Studios ...	Guilty lies the Head.	Instructional	Social problem subject.	2,400	Sound	—	Editing	Staff technicians ...	United Film Productions.
Putney Studios ...	Handicraft series	Instructional	Additions to existing subjects.	—	—	—	Production well in hand.	Staff technicians ...	"
TECHNIQUE.									
F.P.G. For Richard Thomas & Baldwins	Valley of Steel (working title).	Instructional	Making of steel sheet and tin plate at Ebbw Vale.	4,500	Sound ...	Monochrome.	Few exteriors remain for shooting.	Producer: Ronald Riley. Director: John Krish. Camera: Ray Elton.	Richard Thomas and Baldwins.
F.P.G. at Merton Park and Derby.	Jet Propulsion (working title).	Instructional	Elementary principles of Derwent V, turbo-jet engine	In two parts.	—	—	Shooting ...	Producer: Ronald Riley. Director: David Villiers.	Rolls-Royce.
THAMES & CLYDE FILM CO.									
Glasgow	How a City is Governed.	Educational	Series of six on local administration.	350 each.	—	—	In early planning stages.	——	Glasgow Corpn.
WALDEN FILMS.									
On location, Newton Abbot, Art School and local potteries	The Potter's Wheel. ...	Educational	Pottery production on the wheel only	200	Silent ...	Monochrome.	Shooting finished	Director: Eric Woolley. Camera: Stuart G. Black.	Walden.
On location, Newton Abbot.	Junction ...	Educational	Functioning of an important railway junction.	200	Silent ...	Monochrome.	Editing started...	Director: Eric Woolley. Camera: H. W. E. Byne. Script: F. Hill Matthews.	Walden.
On location at Brixham.	Fishermen of England.	General interest.	Life of the small fisherman.	400	Silent ...	Colour	Shooting in progress.	Director: Eric Woolley. Script: F. Hill Matthews. Camera: H. W. E. Byne and Stuart G. Black.	Walden.
On location at Netherton.	The Art of Puppetry.	Educational and general interest.	Construction and manipulation of marionettes.	400	Silent ...	Colour	Production suspended temporarily.	Director: Eric Woolley. Script: Hazel Wright and Stuart Black. Camera: Stuart Black and Eric Woolley. Puppeteer: Hazel Wright.	Walden.
On location, Switzerland.	Swiss Scene (prov. title)	General interest.	Travelogue of Switzerland.	400	Sound ...	Colour ...	Unit left for Switzerland May 17	Director: H. W. E. Byne. Cameraman: F. Hill Matthews.	Walden.



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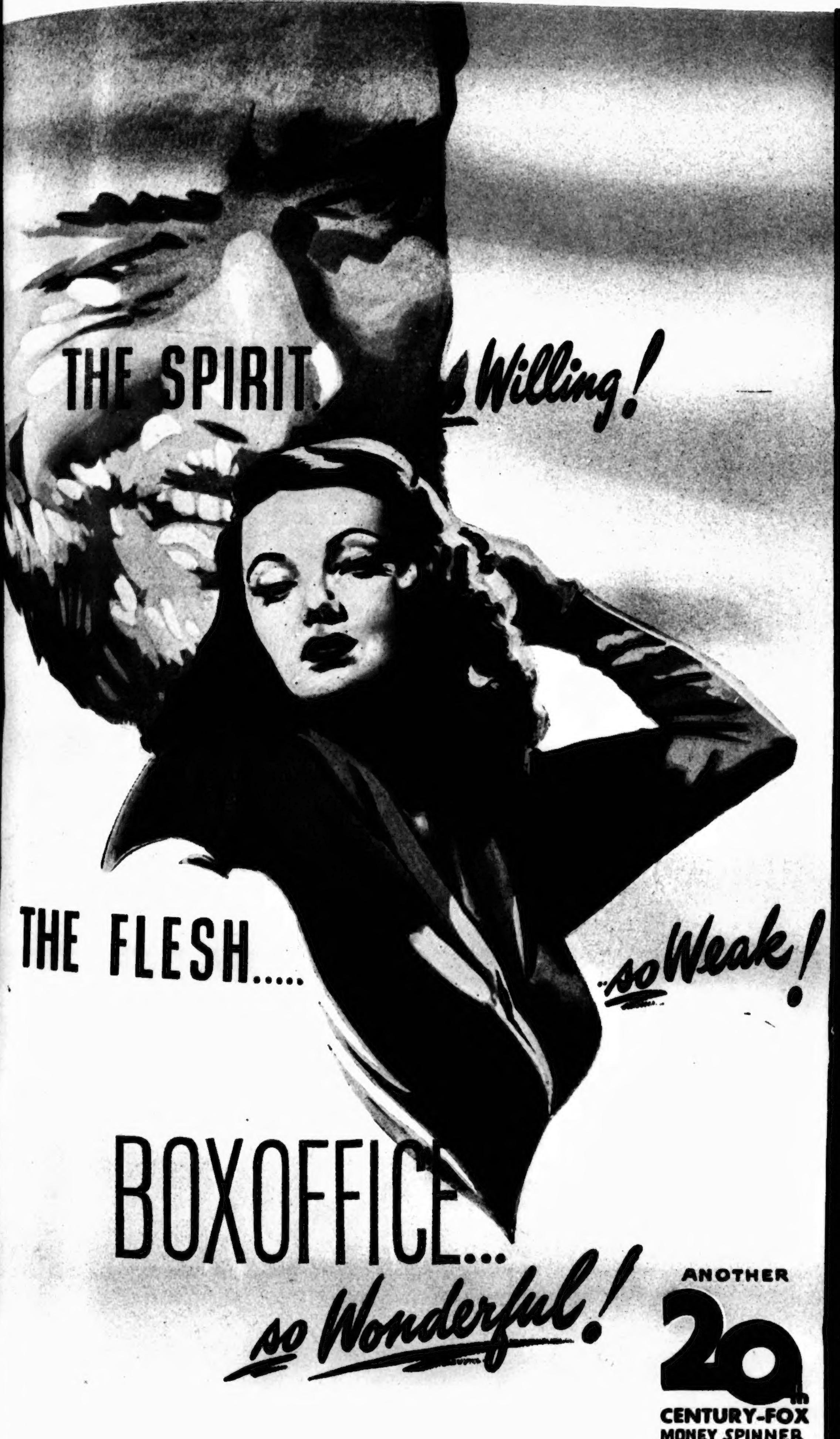
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